

MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, FEBRUARY 18, 1891.

WHOLE NO. 574.



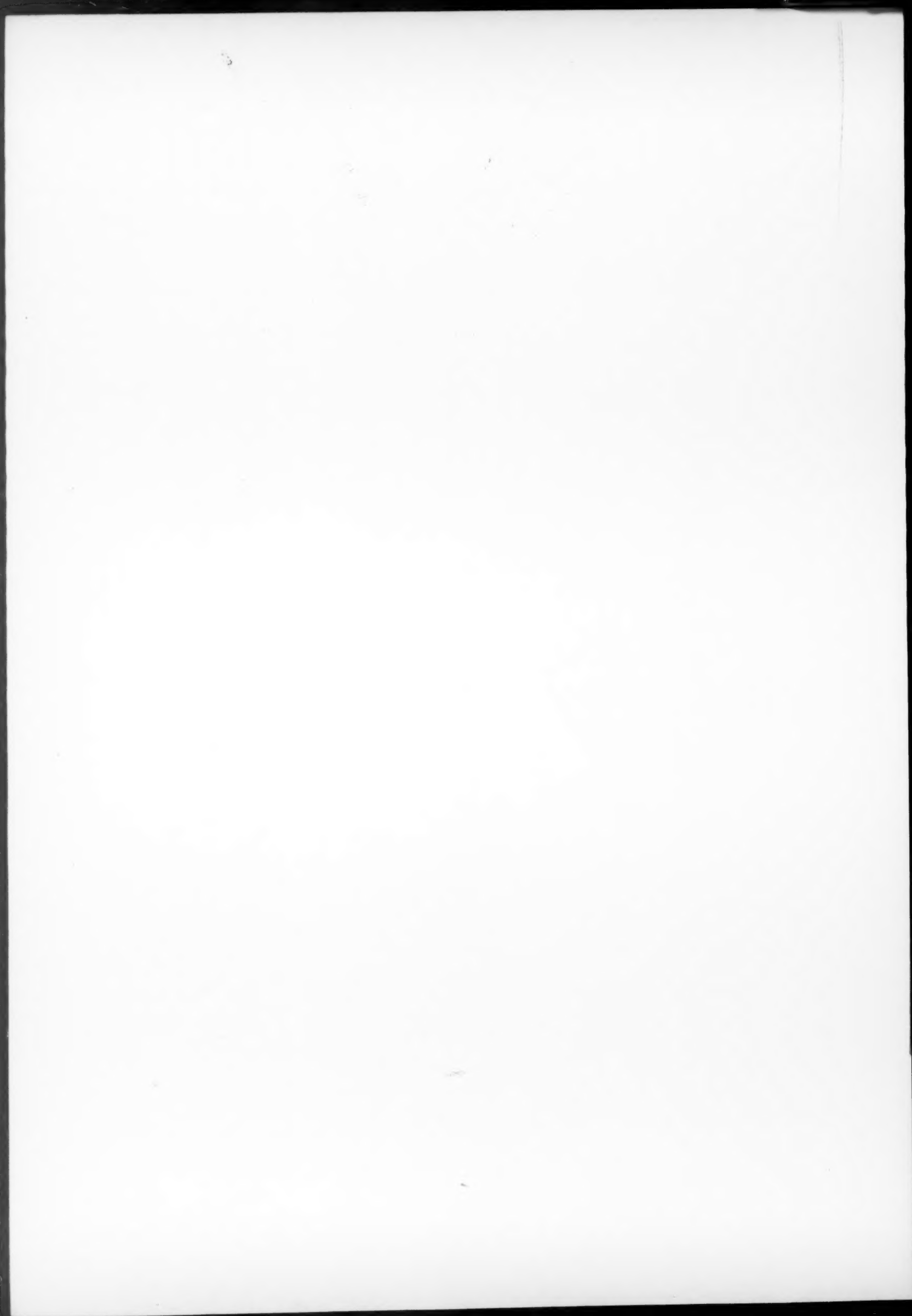
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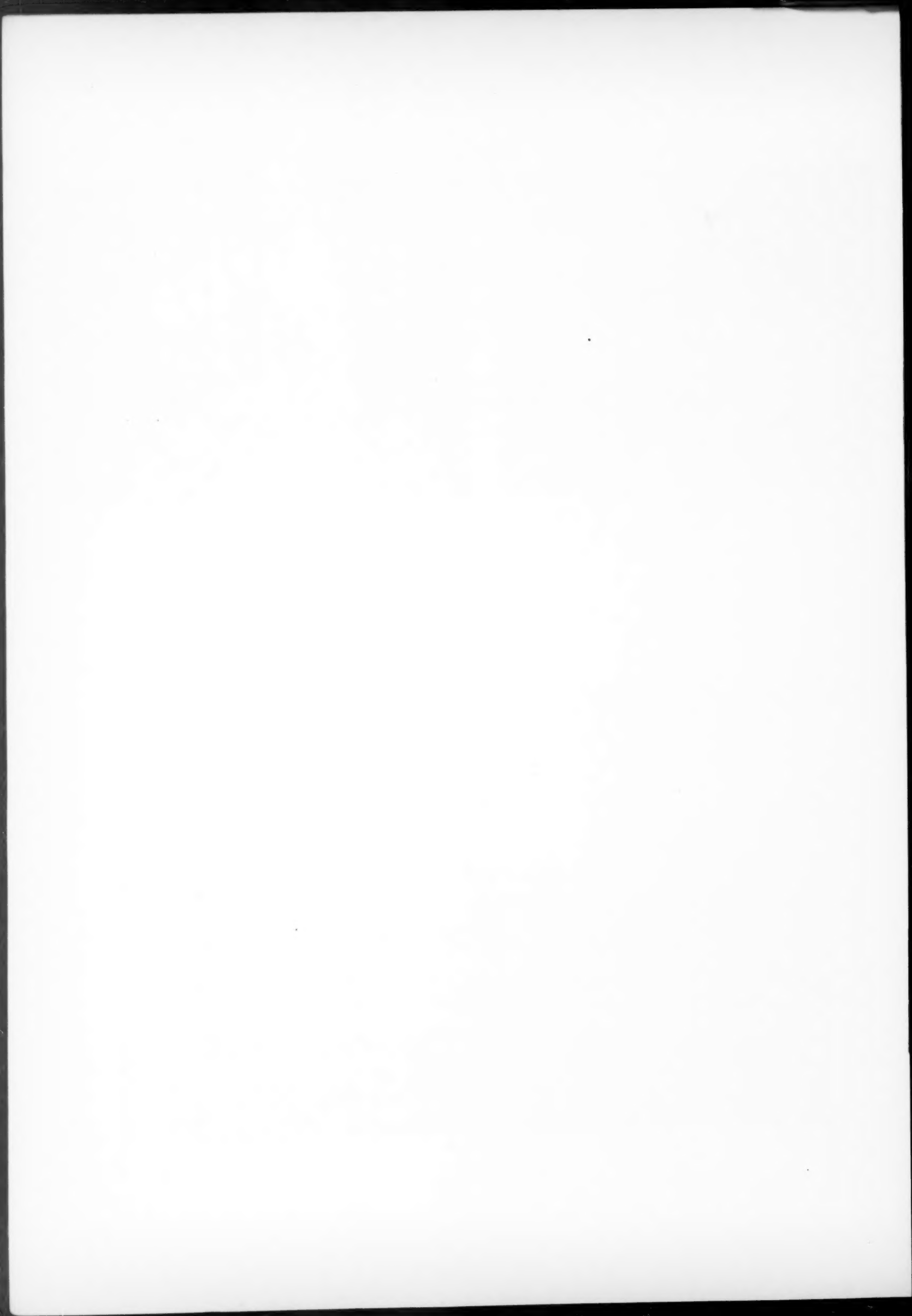
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THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, FEBRUARY 18, 1891.

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NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During eleven years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Eugen d'Albert
Lilli Lehmann
William Candidus
Franz Kneisel
Leandro Campanari
Franz Rummel
Blanche Stone Barton
Amy Sherwin
Thomas Ryan
Achille Errani
Heinrich Hofmann
C. Jos. Brambach
Henry Schrädick
John F. Rhodes
Wilhelm Gericke
Frank Taft
C. M. Von Weber
Edward Fisher
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Charles Rehm
Harold Randolph
Minnie V. Vandever
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Stavenhagen
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Paul von Janko
Carl Schroeder
John Lund
Edmund C. Stanton
Heinrich Gudehus
Charlotte Huhn

ZUR GEFÄLLIGEN NOTIZNAHME!

DEN JENIGEN deutschen Musikinstituten, welche auf eine grössere Anzahl von amerikanischen Schülern reflectiren, empfehlen wir das Verfahren des Fürstlichen Conservatoriums der Musik zu Sondershausen und einiger andern deutschen Musikschulen, welche durch Erfahrung gelernt haben, dass eine Annonce im MUSICAL COURIER deshalb von Erfolg gekrönt sein muss, weil das Blatt in den meisten musikalisch gebildeten Familien, von Dilettanten und professionellen Musikern gleich stark gelesen, sowie von allen hiesigen Conservatorien, deren grössere Schüleranzahl sich behufs ihrer musikalischen Ausbildung schliesslich doch nach Europa geht, gehalten wird. Ausserdem ist der MUSICAL COURIER die einzige Fachzeitung, welche als musikalische Autorität in den Vereinigten Staaten allgemein anerkannt wird.

IN order not to mar the appearance of the artistic half tone cuts in this issue of THE MUSICAL COURIER there is no printed matter on the reverse of the two pages. In fact, the whole edition of THE MUSICAL COURIER is for this particular occasion printed on extra heavy coated paper, with special compliments to their highnesses, the Prince and Princess of Schwarzburg-Sondershausen.

IT makes one smile to read in the Mannheim papers of the extraordinary success of the newly engaged heroic tenor, Albert Mittelhäuser, who appeared at the Court Opera House of that city as "Siegfried" and as "Fra Diavolo," and whose voice, method, dramatic verve and several other fine qualities are praised up to the skies by the local critics. Either the critics are not worth believing or Mittelhäuser must have improved miraculously since his pleasing departure from the Metropolitan Opera House, or yet—and this is the most probable solution of the mystery—Mannheim is not New York.

THE young Emperor of Germany seems to take a most pronounced interest in Wagner's works. He attended the hundredth performance of "The Flying Dutchman" at the Berlin Court Opera House, and through Count Hochberg expressed his highest satisfaction to all the artists concerned in the cast, especially to Betz, who sang the title rôle. Two days later, on a Sunday, he again attended the repetition of the same work in company of Prince Henry and of the hereditary Prince of Meiningen and his wife, the whole royal party remaining from the overture to the very last note of the opera and the Emperor leading in the applause. William II. evidently is a Wagnerite of the most enthusiastic kind.

IF there be any who think that we are alone in our estimate of young Mr. Damrosch's misdirecting of "L'Africaine" at the Metropolitan Opera House last Tuesday night let them read the following clippings from our daily contemporaries, and hold their peace forever after. The "Herald" says:

"Young Mr. Damrosch lost control of his band early in the evening, and by 10 o'clock the players were in a kind of musical riot."

The "Evening Post" says:

"Reichmann and Dippel both sang admirably, although much of their work was marred by the slovenly orchestral accompaniments."

The "Sun" goes a little deeper into detail and remarks:

"There was last evening in the unpardonably bad orchestral work sufficient reason for an almost complete failure of any or all the singers."

"At least during one-third of the entire performance the orchestra was a half beat before or behind the people on the stage. Indeed there seemed to be three minds at work, and all of them at variance—the conductor, the orchestra and the soloist."

"Never in the course of many years has there been so disjointed a rendition, so slovenly an ensemble, as was heard from beginning to end last night."

They are all gradually but surely coming to THE MUSICAL COURIER's long ago and quite frequently expressed conviction that young Mr. Damrosch is not a capable conductor and is consequently out of place as the head of any orchestral organization. That he should become the representative in musical affairs of some of our leading citizens is unfortunate, as it con-

clusively shows that they are either unable to discriminate in so vital a matter or that they are willing to sacrifice art for the purpose of satisfying a stupid society whim.

Young Mr. Damrosch will in the long run reach the finale of his career, in accordance with the laws that govern all our relations with the environment in which we exercise our particular and general functions. The superficial aid he is receiving is a mere temporary makeshift as compared with the everlasting pandects of truth, according to which it is recognized that he is unfit for the work laid out for him by caprice and speculation. It is not necessary to do more than permit him to conduct; the direction of affairs lies in other hands.

THE proposed first performance of "Lohengrin" in Toulouse has become the cause of a lawsuit. The city council of that town acquired from Lamoureux for the sum of \$2,000 the scenery and stage apparatus used at the only Paris Eden Theatre performance. Now, however, as there are prospects of an early attempt again to produce Wagner's most popular lyric drama in Paris, Lamoureux does not want to recognize the bargain he struck with the aldermen of Toulouse, hence the lawsuit and hence the postponement of the first production of "Lohengrin" at Toulouse until the settlement of the lawsuit.

A RATHER interesting pamphlet has just been published in Leipzig regarding the theatrical activity in that city during the last eight years. The two theatres of whose repertory the publication treats have been under the management of Director Staegemann since 1882 and will remain so by contract until 1895; during this period of thirteen years he has therefore no rival.

In the last eight years 6,119 works have been performed, which number is represented by the following per centages:

Classic operas.....	5.30 per cent.
Wagner operas.....	5.39 " " 28.54 per cent.
New operas.....	17.85 " "
Classic dramas.....	8.67 " "
Modern dramas.....	21.16 " "
Comedies, vaudevilles, &c.....	22.96 " " 30.03 " "
Ballets, fairy scenes, &c.....	7.09 " "
Operettas.....	11.60 " "
Total.....	100.00

These authentic figures demonstrate the overwhelming success of Wagner's works. They are given more frequently than the operas of Gluck, Mozart, Weber and Beethoven ("Fidelio") together. On the other hand, new operas occupy almost too large a place, as most of them fail after the third or fourth repetition. Very few operettas have been given, but most of the few had a rather long run in spite of the fact that they did not draw big audiences. The only operas which drew large houses were those of Wagner, and the first representations of well advertised new works or when given with some renowned star in the cast.

THE following are the official dates just received by us from Bayreuth for the festival performances which will take place there next summer during the period from July 19 to August 20. Twenty representations will be given in all, of which "Parsifal" takes the lion's share with ten performances on the following days: July 19, 23, 26, 29, August 2, 6, 9, 12 and 19. "Tannhäuser" will be given seven times: July 22, 27, 30, August 3, 10, 13 and 18, while "Tristan and Isolde" will be heard only three times, viz., on July 20 and August 5 and 15.

Hermann Levi, of Munich, will conduct the "Parsifal" and Felix Mottl, of Carlsruhe, the "Tannhäuser" and "Tristan" performances. Anton Fuchs, of Munich, will, as he did so satisfactorily two years ago, assume the stage management.

The choreographic scenes in "Tannhäuser" (of course the Paris version) will be under the supervision of Miss Virginia Zucchi, of Milan.

Tickets should this year be secured even earlier than usual, as we understand that the Cook Traveling Bureau is going to monopolize a good many of the seats and may possibly introduce in Bayreuth that hitherto there unknown nuisance, the ticket speculator. The price of seats will remain as heretofore, 20 marks (\$4.85), and letters containing advance orders for seats should be addressed to the Bayreuth Festival Committee, Banker Feustel president, Bayreuth, Bavaria.

ALTHOUGH the Wagner question *per se* has little or nothing to do with the change of opera at the Metropolitan next season, it could easily be imagined that the Italianissimi would not miss the chance of trying to mislead the unsophisticated into the belief that the public was tired of Wagner and was longing for the chestnuts of Bellini, Donizetti and others of that ilk. Italianissimi of the above kind evidently are not rare either in London, and Henry T. Finck deals with them in last Saturday's "Evening Post" in the following both amusing and instructive manner:

If the Englishman who once proposed to start a "comic Punch" had been in the habit of reading the musical criticisms in some of the London daily papers he would not have felt the necessity for such a new periodical. Here, for instance, is a paragraph from the "Evening Standard," penned after receipt of the cabled news that Italian opera was to be given at our Metropolitan next year: "An earnest attempt was made to gain what enthusiasts regard as due appreciation in America for Wagner's opera, 'The Nibelungenring,' 'Tristan und Isolde' and others of his works have been given in New York; but failure has been the result, and it is now stated that the directors of the Metropolitan Opera House have decided to give no German opera after the present season (presumably modern German opera is meant, for 'Don Giovanni,' 'Fidelio' and other of the most popular compositions in the repertory are German), but to accept proposals for a season of French and Italian. A very few years have passed since Mr. Wagner assured admiring Bayreuth that he had given the world a new art and it was generally proclaimed that Italian opera was dead. Evidently Bayreuth was wrong and it is the new art that has no life in it."

New Yorkers need no diagram to explain this joke, but for the benefit of provincial readers it may be stated that, according to Director Stanton's official figures, the New York public last season paid \$121,565 for hearing Wagner's operas and \$83,982 for all the other operas in the repertory, the figures for the preceding season having been \$115,784 for Wagner and \$93,796 for other operas. An even greater gain of Wagner over all other composers combined will be found when the figures for the present season are examined, for the management has decided to give up the remaining novelties that were to be produced and devote the rest of the season almost entirely to Wagner. "Evidently Bayreuth was wrong, and it is the new art that has no life in it." Obviously none at all, notwithstanding that at all the German opera houses Wagner operas are given from two to five times as often as those of any other composer.

The anti-Wagnerites at the present time remind one strikingly of Artemus Ward's celebrated kangaroo, which was "an amosin' but unprincipled cuss." They also resemble the ostrich which wisely buries its faculties of observation in a sand hill when it finds escape impossible. Seeing that all the facts and figures are against them, these writers seek a final refuge in misstatements and attempted concealment of the truth. Do they imagine that that will save them and bring back the lost love of Italian opera? Would it not be wiser to attend a few Wagner operas, become converts and swim with the current? Apparently the London opera goers have made up their minds to do this, for the "Athenæum," in speaking of the last season of Italian opera, said that "the interest taken in Wagner's operas and the utter indifference displayed toward works of the faded Italian school, afford testimony of the growth of higher tastes in the public mind and indicate the direction in which those responsible for opera should move." "Those responsible for opera" have evidently taken the hint, for the last number of the London "Figaro" has this item:

"Altogether apart from Mr. Lago, whose plans have evidently not yet matured, we bid fair to have a lengthy season of opera this summer. A sort of preliminary season will commence on or about April 11 at Covent Garden, and three or four performances will be given a week, Mr. Maurel, Mrs. Albani, and probably the sisters Ravogli, taking part. The principal works to be performed will be 'Tannhäuser,' 'The Flying Dutchman' (which has not been given in London for nearly ten years) and Gluck's 'Orfeo.' Whether the subscription will extend over this season has, it is understood, not yet been decided, but the regular subscription performances, six of which will be given every week, will commence on May 2, when Messrs. J. and E. de Reszké will return from Russia. In the course of the season it is understood that Mr. Edouard de Reszké will appear in the titular part of 'Mefistofele,' and that Mr. Jean de Reszké will add to his repertory either 'Siegfried' or 'Die Walküre.'"

In this connection the future attitude of the directors of the Paris Grand Opéra as foreshadowed in the following editorial is also worth quoting:

In Paris the persistent exclusion of Wagner from the Opéra, for chauvinistic reasons, or rather from fears of an outbreak of chauvinism, is leading to more and more dissatisfaction. The correspondent of the Munich "Allgemeine Zeitung" remarks under date of January 21: "The 'Lohengrin' question is more than ever in the foreground, and is being enlarged into the Wagner question as a whole. One cannot take up a newspaper without seeing the titles 'Siegfried,' 'Tannhäuser,' 'Nibelung,' together with lengthy articles discussing the disgraceful state of affairs which deprives Paris alone, of all cities, of the privilege of hearing these masterworks. Francis Magnard discusses the question in to-day's 'Figaro,' following the example of the 'Temps,' the 'Liberté,' 'Estafette,' 'Parti National,' 'Rappel' and 'Éclair.' In consideration of all that is now said and written, no doubt can remain that the new directors of the Grand Opéra will be compelled to admit Wagner into their repertory."

THE SONDERSHAUSEN CONSERVATORY.

SPECIAL attention need not be called to the handsome illustrations in this edition of THE MUSICAL COURIER on the subject of Sondershausen and its musical institutions; they speak for themselves. The article on the subject entitled "A Musical Eldorado" gives some explanations of the character of these institutions, but too much praise cannot be bestowed upon the Prince and Princess of Schwarzburg-Sondershausen, the worthy patrons of the conservatory, opera and "Loh" concerts, as well as Carl Schroeder, the conductor and chief in this field of art. He was a pupil at one time of this very conservatory of which he is now the director, and at an early age played in the orchestra he now conducts.

As a school of music the Sondershausen Conservatory affords unusual attractions for American students who desire to round off their musical education,

for there are collateral adjuncts, such as the concerts and opera, to which admission is either free or the charges trivial, that enable the student to gain many experiences and learn practically what would cost many years and considerable sums under different circumstances. In addition to this a residence at Sondershausen is in itself a source of intellectual advancement, and an atmosphere of art and culture pervades the whole community and makes a student's life there a source of unalloyed gratification and pleasure.

OPERA IN ENGLISH.

THE "Times" on Sunday published the following editorial on this subject, keeping it thereby in the foreground during the pending discussion of operatic matters in this city and, as it were, in this country:

A part of Walter Damrosch's plan for the operations for his permanent orchestra next year is the presentation of scenes from operas with chorus, principals and orchestra in the English language, with a view to the development of a company capable of giving grand operas in the tongue of the American people. Whether the young conductor succeeds in doing anything which shall bring us nearer to the performance of opera with English text or not, he deserves some gratitude for being willing and ready to make the attempt. The time is nearly ripe for the establishment of opera in our own language. It needs only a little intelligent effort on the part of those who guide the course of music in America to bring about the great result.

The name of English opera has too long been associated with the sporadic attempts of incipient impresarios to galvanize into life Balfe's "Bohemian Girl" and works of that nature, dear to that portion of the public which regards Mr. David Braham as a greater composer than Mozart. These experiments have never accomplished anything for art, for two special reasons: First, the public appeared to have no love for really great music; second, the majority of the singers employed could not articulate in English and had but vague notions of the art of song.

What we want is the performance in English of those operas which do appeal to the cultivated taste of music lovers. We have been long enough in the tentative period. As opera originated in Italy, it was originally performed in Italian in other countries. For years Germany listened to operas in Italian, even after she had risen to the possession of librettists and composers of native birth. Now Germany listens to operas only in German. No Italian or French opera is produced in Germany until the libretto has been translated. One obvious result of this is that the German stage retains all the German singers. A similar state of things would exist here in similar circumstances. If we had opera in English the Patti, Carys, Albanis, Van Zandt, Sandersons and Eameses would stay right in America and sing to us in our tongue and not become nomads of the foreign stage.

But a greater result than this would come about, one that would influence the whole future of musical art in the United States. The opera libretto covers a multitude of sins. The little book by which the auditor not acquainted with German or Italian learns what is going on before him is, after all, a glass through which he sees but darkly. Strip the text of bad operatic librettos of their foreign disguise and let them appear before the audience in the naked intelligibility of the vernacular and all their deformities will become visible.

The undramatic absurdity of some of the old-fashioned operas would meet with ridicule. No intelligent person could avoid laughing at some of the childish nonsense set to lovely music by Donizetti, Bellini, Rossini and Verdi. Even society, which forbids the use of the libretto as "bad form," would renounce some of its favorite operas were their words forced upon its attention. On the other hand, the text of such works as "Fidelio," "Orfeo," "Iphigenia in Aulis," "Don Giovanni," "Alceste," "Der Freischütz," "Otello," "Aida" and the Wagner music dramas bears translation into English, and when translated adds immeasurably to the hearer's appreciation of the music.

There are many admirable singers now before the public who can sing in English. There are many more who would gladly learn the language if any inducement were offered them to do so. If Mr. Damrosch forms the nucleus of a chorus for opera in English and reveals the ability of some singers, then the directors of the Metropolitan Opera House can remove all bitterness of heart caused by their recent change of policy by making another change and deciding to give opera in English in the season of 1892-3. If they desire to experiment with their house here is an experiment worth trying, an experiment which, if successful, will lead to the development not only of higher art and a finer public taste, but to that of an American school of composers.

On general principles all this should meet the approval of all the lovers of good music and of the supporters of opera and those who encourage the prospective school of American composers. We certainly indorse the position of the "Times," which is conducting an excellent musical department under the ægis of a splendidly equipped and liberal minded critic and writer. But we most strenuously oppose the introduction of young Mr. Damrosch as an element of influence, much less as a promoter of opera in English in this country to supplant the performances that are to succeed Mr. Abbey's speculation at the Metropolitan Opera House next season.

A musical authority is needed to steer this new craft into a harbor of safety, and the "Times" certainly does not consider young Mr. Damrosch as a musical authority. Furthermore, the man upon whom this most important venture is to devolve must have judgment and conscience. Neither of these qualities can be credited to that young gentleman, who is entirely devoid of the latter prerequisite, as is frequently instanced in the indiscriminate slaughter of fine musical scores intrusted to his guidance. No musician with a conscience will mutilate great masterpieces of the art; no musician with a conscience will conduct symphonies or operas as young Mr. Damrosch has shown himself capable of handling; no musician of conscience will even conduct accom-

paniments as young Mr. Damrosch conducted them so recently as in the Sarasate-d'Albert concerts, when the principals were actually interfered with and hampered in their performances.

Under his administration we would get a poor opinion of opera in English, and as a consequence the brightest of all operatic prospects in the United States would be lost irretrievably, and the American composer would soon become the victim of ridicule under which all his hopes and prospects would vanish.

No! It is all proper and right to advocate opera in the vernacular, but not under such depressing influences, with the foregone conclusion facing us that the enterprise is doomed to failure from its very inception. If there is to be a trial of opera in English, Mr. Anton Seidl can be intrusted with the safekeeping of the infant, and under his nurturing care and instruction the public will be able to learn what is best and noblest in that new field of work. But with young Mr. Damrosch at its head the whole enterprise would descend into a fashionable séance devoid of intrinsic merit, and consequently fatal to any future experiment of a similar nature.

MR. SEIFERT—SOMETHING TO PONDER OVER.

BERLIN, February 14.—A German-American composer named Seifert, who was formerly a piano maker in San Francisco, has been on trial here on the charge of levying blackmail on a wealthy American widow, Mrs. MacGuire, with whom Seifert had an intrigue after he had been divorced from his first wife. The evidence submitted to the court showed that for a long period Seifert had lived in an extravagant manner at the expense of the widow. The liaison attained a crisis when Seifert transferred his affections and married the widow's maid. He continued, however, to retain his grip upon the widow's purse, threatening to publish the story of their intrigue in the "Police Gazette," furnishing their portraits to illustrate the article, unless he was supplied with money.

Friends of the lady assisted in laying a trap to capture the blackmailer. Detectives were hidden in the widow's room during an interview she had with Seifert. They heard Seifert threaten to shoot her if she did not submit to his exactions. They pounced upon him and placed him under arrest. The trial resulted in his conviction and he was sentenced to two years' imprisonment.

THE above Associated Press dispatch was published last Sunday in New York papers and we deem it a duty to reprint it to keep as a record the fact of the final caging of this moral leper whose record in this country is replete with such nauseating details as to prevent its publication in full.

There are several errors in the above dispatch, such, for instance, as the statement that Seifert was in the piano business in San Francisco. Seifert was never in the piano business. He came to this country over a dozen years ago, located here, in Philadelphia, in Baltimore and finally in Buffalo, where he and Mrs. Seifert resided, both giving music lessons. In the latter city he became a teacher in the family of Russell Dart, a wealthy lumber merchant, made love to Dart's daughter, who was his pupil, and determined to involve Dart in an intrigue with his (Seifert's) wife in order to be able to marry the daughter, and this was to be accomplished through divorce proceedings instituted so as to make Dart the correspondent.

The affair ended in a scandal, during which Seifert made a call at Dart's house and peremptorily demanded an interview with the young lady, his pupil. He was armed with a carving knife and Mr. Dart, anticipating trouble, had armed himself with a revolver, which he discharged at Seifert when he found the latter with his knife drawn. The bullet passed entirely through Seifert's body and was found on the sidewalk. The lawsuits which resulted from this complication were finally adjusted, and Seifert turned up at the Everett House in this city one morning none the less piquant and handsome than before the perforation of his anatomy.

As he had a magnificent wardrobe and lots of money it was surmised that some settlement had been effected in Buffalo by means of which he secured money, and, in fact, he as much as told THE MUSICAL COURIER at the time that his share of the spoils was \$10,000 net.

He soon started West and stopped at Kansas City, where he published a German musical paper; thence his next abode was Denver. Here he eloped with the wife of an Arizona ranchero and was pursued to El Paso, but dropped the lady on this side of the line and escaped to Mexico. He afterward appeared in Los Angeles and other California towns, his wife meanwhile having left him.

In the summer of 1889 he appeared again in this city and proposed to visit the Paris exposition and send correspondence to this paper on musical subjects connected with the exposition, a proposition we

quickly declined. The next thing we heard of him was to the effect that he had made Berlin his headquarters and was interesting himself in the American musical colony in that city, devoting much time to young American lady students whom he desired to advance for a consideration.

Seifert is a talented musician, good violinist and well educated, but absolutely and defiantly unscrupulous. In fact he never hesitates to glorify the gospel of sin, and, as is usual with such scoundrels, points with pride to his conquests, his escapades and his adventures. Now that he is at last caged for two years we are safe for that period of time. At the expiration of his service to the German Government the good people of this patient nation will probably enjoy his society again, unless Congress shall do something to prohibit the importation of such articles as this fellow Seifert.

The musical community has suffered considerably from the acts of such individuals, and no class of people would be more grateful for some limitation to the entry here of such imported scoundrels than the musical class here generally. The respected and respectable music teacher and musician suffers from the conduct of these libertines, for the world is quick to say, "Oh, yes; he is a musician."

THE MUSIC CLUB.

EVERYONE interested in the proposed music club to be organized for social purposes, and in order to bring about closer and more intimate relations between the members of the musical community of this city and vicinity, is requested to meet in conference a number of musical people at 8 o'clock on to-morrow (Thursday) night in the parlor of the Union Square Hotel. Professional musicians, amateurs, musical managers, critics and newspaper men, in fact all persons interested objectively and subjectively in music are requested to be present, provided, of course, they favor the establishment of the Music Club of New York.

WE read in one of our Berlin exchanges that the one hundredth anniversary of the birth of Meyerbeer on September 5, 1891, is to be commemorated at the Berlin Royal Opera House by order of Count Hochberg through the performance of a cycle of his best known operas. In this connection we should like to quote one of our English contemporaries on the subject of a much more important anniversary:

Something should come of the movement to signalize, in a special manner, the centenary of Mozart's death next December. It is certainly desirable at the present time to lose no opportunity of paying homage to a man in whom dwelt the soul of music, and who was master alike of its spirit and its forms.

Apropos of the Berlin Mozart monument question the committee of which Joachim is the president at its last meeting concluded to honor Beethoven and Haydn's memory in the same manner, and statues of these three giants among German composers will be placed in the *Thiergarten* as soon as the necessary funds for their erection shall have been gathered together.

IT WAS THE EUPHONIUM.—The London "Daily Telegraph" is responsible for the following: "During the dense fog on Saturday night a young German musician, who was very drunk and disorderly at the time, annoyed the inhabitants of Aldgate by persistently blowing some fearsome instrument which neither the bystanders nor the policemen could describe. One said it was a sort of a cross between a beer barrel and a coffee pot—whatever the product of such a union might be—and the only elucidation another could offer was that the noise it gave forth was 'enough to make a Quaker kick his mother-in-law'—a fearful aberration into the land of metaphor which can only be excused by the fact that the strains were so hideous as to drive the listeners into incoherent anger. Alderman Sir Andrew Lusk, before whom the offender was brought at the Mansion House, inquired whether it might not be a bassoon, or a serpent, but all the constable, careful of his oath, could venture to affirm was that it was 'a great big hollow thing.' Was there no one to suggest that after all it was only a foghorn? The alderman was in a lenient mood, and, after most properly insisting that all persons in this realm, whether English or foreign, must obey the law, let the foolish young Deutscher off with a caution." One would think that half a century of German bands had familiarized London policemen with the appearance, sound and name of that instrument—we admit that it is one of torture—called an euphonium. But this ignorance is by no means uncommon. There are comparatively few amateurs of music who know even the names of all the instruments commonly used in the orchestra.

An Amendment to Destiny.

"She would have made Hercules have turned spit; yea, and have cleft his club to make the fire, too."—BENEDICK, IN "MUCH ADO."

WHEN Prof. Titus P. Hollingsworth, while president of the Marsyas College of Musical Art, entered upon his humble duties as manager of the "Faubourg Millinery Emporium," and the proprietress of the latter concern quietly took his abandoned position in the college, there were a few who expressed horror at what they regarded as a double act of lunacy. The great majority, however, of those who knew the facts of the strange case were inclined to indulge in ribald glee over its final outcome.

It was generally said to be an interesting example of amended destiny.

What occult connection is there between music and millinery? Who could have dreamed that this famous artist, composer and instructor would come to change places with the shrewd maker and seller of feminine head gear? She was not musical in either taste or education. It was generally believed that she did not know one note from another, and that she could not distinguish Wagner from Donizetti. On the other hand it is safe to say that he had thus far in his life paid less attention to bonnets and other millinery than the average unappreciative man. Nevertheless, change places they certainly did, and by a process so easy and natural that one might even be surprised that it had not been expected and foretold.

To develop this process it is necessary that we should begin back about five years. By virtue of his fame the professor should be considered first.

At the age of forty Titus P. Hollingsworth had apparently good cause to be satisfied with himself—and he was well satisfied. Of his talent as a musician—some people and himself regarded it as genius—there could be no doubt; he was industrious and determined, and these qualities, together with an unselfish devotion to people of wealth, had given him a place in life where he was marked out for the admiration of the public and the envy of his fellow professionals. No one knew anything about his origin. He may have had parents and brothers and sisters, but he never mentioned them, for a man who wishes to get ahead in the world must draw the line somewhere. His musical education, which was undoubtedly of a superior order, had been acquired in Europe, by what means or makeshifts he alone knew. On his return to America he took up his residence in a large Western city and began to give instruction on the piano. He soon became popular and was successful.

He wrote music, and in course of time came to be known and spoken of as a composer. For his model he selected the great man of whom a certain American humorist has said that his music is really better than it sounds. The professor's work was a skillful parody upon that which emanated from Bayreuth—a mixture of oddity and dullness which his admirers made out to be full of originality and power. He presently had about him a considerable circle who believed his compositions to be a veritable part of the "Music of the Future."

It was easier to believe in his music than in him. He let his hair grow down to his coat collar and combed it straight back, as did Liszt. It was curly, and he rejoiced to stand where many eyes could observe him, and toss it up in his fingers. He cultivated certain peculiarities of dress and conduct—such as he thought became true genius—and his talk was largely of himself and his compositions.

There was a story told to illustrate his opinion of himself, which, even at the risk of rambling, it were well to relate. It was said that shortly after Hollingsworth became president of the Marsyas College he went to Europe for the express purpose of meeting Wagner. He presented himself at the great composer's home, whither copies of all his musical productions and of newspapers containing an account of their rendition had preceded him—sent, of course, by his own hand. Thus Mr. Wagner was not unprepared. When the visitor announced his identity the author of "Lohengrin" held out his hand and said, with an unwonted display of good humor:

"My dear sir, I am pleased to meet you. I have observed your work with a great deal of interest. I may say to you, sir, that I look upon you as the Wagner of America."

Thereupon the other bowed a little stiffly and answered: "I, too, sir, am pleased to meet you. I have studied your work with much interest. For some time past I have looked upon you as the Titus P. Hollingsworth of Europe."

There were many who declared this anecdote to be the deliberate invention of some wag who did not appreciate Hollingsworth's music. Others said it was so good that it ought to be true.

The story of Mrs. Maria Murken, who owned and kept the "Faubourg Millinery Emporium," is briefer. She was the daughter of a carpenter and received a common school education. At the age of twenty she married, and two years later was a widow, dependent upon her own exertions for her support. The bonnet maker's art attracted her and she began work in it. A few years later she was the proprietor of a small shop and had developed into a business woman of no small talent.

This small shop, in due course of time, became the "Fau-

bourg Emporium"—a concern which occupied in the domain of bonnets a position as exalted as that held by the Marsyas College in the field of musical art. Its owner, Mrs. Murken, was said to be worth—exclusive of the "Emporium," with its stock and fixtures—the sum of \$30,000.

"You really ought to retire from business, Mrs. Murken," her friends began to say to her; and a number of men suggested partnerships more or less complete. But she sturdily declined either to give up business or to complicate it by matrimony. However, she transferred as much as possible of the care and responsibility to other hands, and made use of the leisure thus secured for the bettering of her mind and of her social position.

People of such prominence in their respective lines as she and Professor Hollingsworth could not long remain unknown to one another. She heard her customers speak of the Marsyas College and of him, and he heard his pupils talk of the "Faubourg" and of her. Then she heard him play at a concert, and listened to some of his music rendered by a large orchestra. About the same time she was pointed out to him, and he learned all about the \$30,000. The next thing was that they met at some reception to which he went as a matter of course and she as a grand event. Then they met frequently and—

Then they were married.

Society was a little annoyed, because it could scarcely decide whether it ought to laugh or not. The feeling was general that there was a joke somewhere, but no one could tell at whose expense it was. If anyone ventured to snicker over the fact that the great American composer had married a maker of bonnets, he was immediately reminded that she had \$30,000 and the "Emporium," whereas the professor, having systematically squandered all his earnings in getting his music published, was forever in search of a tailor to trust him. Contrariwise, when those who had a poor opinion of the composer expressed their sympathy for the milliner they were promptly snubbed by the statement that all she desired was social recognition, of which he had plenty enough for two.

Taking into view only the worldly matters involved, the marriage might have been called a tie; but as regards the tender passion it was a *mésalliance*. The milliner loved and admired the musician; the musician loved and admired the \$30,000.

I suppose no woman who ever married, not even the anonymous beggar maiden who captured the affections of King Cophetua, was better satisfied with her matrimonial achievement than was Mrs. Murken when she became Mrs. Hollingsworth. That she, a plain, working and business woman (for she was as modest in her opinion of herself as he was the reverse), should be the wife of this resplendent genius, about whose Apollo-like head there flashed the brilliant halo of fame! It was too much for her to believe all at once.

However, she soon became used to it, and, being a woman of good sense, went about to adapt herself to her new position.

"My dear Maria," said Titus P., at the beginning of their second week of wedded life, "you really ought to dispose of that millinery store. Convert it into cash—that's my idea."

But Mrs. Hollingsworth had a better plan. She leased the "Emporium," with its fixtures and good will, to the chief of her aids. This left the former milliner plenty of time to devote to her new interests, and she took hold of them with characteristic energy. Her husband's inner life, the mysterious workings of his heaven born genius, she felt that it was not for her to understand or to take part in; but there were plenty of plain matters of business connected with the college and with the publishing of his compositions to which her attention might be devoted with more tact. She managed in a short space of time to get a clear insight into affairs, without exciting either resentment or derision on the part of those with whom she came in contact.

One day she said to her husband: "Titus, do you think I could be taught to play?"

"Play—what?" he exclaimed.

"Why, the piano—or some other musical instrument."

He glanced with a smile that was little less than a sneer at her hands—the joints large and the fingers stiff from the toilsome years of her early life—and he replied: "No, my dear; it is quite impossible."

As the idea seemed very funny to him, she laughed, too. However, it happened soon afterward that she came into the class room, where an elementary lesson in harmony was in progress. It then occurred to her that there might be a theory of music distinct from its practice, and she began its study forthwith. The lessons were given in secret, and the teacher, whose sympathies were aroused by the woman's perseverance and industry, combined with the work some study of the styles of different composers and of the history of music.

In the meantime, the designs of Titus P. Hollingsworth on the \$30,000 gathered force and direction.

Besides his symphonies, oratorios, overtures, &c., the disciple of Wagner was the author of several complete operas, all modeled on the lines of the "Music of the Future."

It had seemed thus far to Hollingsworth that their music was destined to be forever in the future, as no manager could be induced to bring them out. The business of presenting new things in the theatrical line is a good deal like running for office—no one can tell how much it will cost nor whether there is anything in it for the experimenter. The managers looked through the score of "Andromache" and that of "Boadicea," observed the complications of scenery, multiplicity of leading voices and variety of costuming, shuddered and passed on. Yet it was the one dream of the life of Titus P. Hollingsworth that these operas should be presented. To that end he would gladly have sacrificed all his friends' money—only that they refused it to him. And to that end he had made this matrimonial alliance.

To contribute, in her humble, \$30,000 way, to the fame of the great man was to the former bonnet maker a privilege and an honor. Bonds and stocks were sold and converted into cash, and Titus was ordered to go ahead with "Andromache" and "Boadicea." A manager was secured, a chorus hired and trained, scenery painted and a number of operatic stars engaged. The newspapers were "fixed" and dates established in a circuit of theatres. The discerning reader need not be told that, surrounded by such influences as these, the milliner's money began to melt away, with a celerity like that attained by the proverbial snowball in the infernal regions.

However, the company was at last organized and strutted its brief hour upon the stage. The thermometer of success in the theatrical business is a thing called box receipts. In the case of "Andromache" and "Boadicea" it registered pretty well down toward the zero point. Moreover, the farther the company went the lower it sank; until the second tenor was heard to remark that "he wished his blooming joblots would round up a few orphan asylums and a reform school, for the echo was killing his solo parts." A little later this irreverent second tenor found his punishment, in being stranded where there were several hundred miles of bad walking between himself and a Rialto buffet.

"It would have been all right," said Titus P. to his wife, when he returned—despondent and morose as a man who enjoyed yesterday—"only the money gave out. The public has to be educated to appreciate my music."

"Yes," she assented, "but it takes a good deal more than \$30,000 to accomplish much in that line."

Now that the money was gone and the dream of hope dispelled, the composer found himself in a very unhappy frame of mind. His wife, who, during his absence, had been devoting herself to the affairs of the Marsyas College, exhorted him to be of good cheer, for if they both worked faithfully, he with his art and she with her business skill, they could yet realize an excellent income out of that institution. The professor scoffed at this, though not in words. What had this milliner to do with the affairs of a college of music? And now, for the first time, it began to be clear to Hollingsworth what he, the artist and the composer of famous music, had done—he had married \$30,000 and a plain woman who made bonnets. The \$30,000 had disappeared, and there remained, *voilà!* the bonnet maker. The more he reflected upon these things the angrier he became, until at last he could not pass an innocent little shop where a few articles of feminine head gear were displayed in the window, without indulging in fierce grimaces and grinding of teeth.

It has been already set forth in this narrative that the former Mrs. Maria Murken was a very sensible woman. We can scarcely doubt, therefore, that she had by this time come to have a pretty clear idea of her husband's character and of his design in marrying her. Love can put up with a good deal of selfishness and neglect—there are those who maintain that it thrives best on such a diet—but meanness and self conceit will go far toward destroying it. Nevertheless, whatever opinion she may have had of the composer and whatever were her feelings toward him, he was still her husband and entitled to all that she had or could do.

The next thing that happened was that the newspapers had a two column sensation under a big display head all about Titus P. Hollingsworth, the eminent instructor, artist and writer of music. He had bolted—eloped and gone to Europe with the leading contralto of his former opera company. There were no "particulars" to speak of, so the reporters took up the space in telling of Hollingsworth's fame and prominence. They all went out to the Marsyas College to see his wife, and were so impressed by that lady's quiet dignity that they forbore to attempt anything funny in what they wrote.

The faculty and stockholders of the college met and deposed the author of "Boadicea" from his place as president and elected one of their number to serve in his stead. But the ex-milliner remained the actual manager of the concern.

She declined to institute proceedings for a divorce.

"No," she said, "I may not be his wife, but he is my husband still"—a proposition which caused the advanced thinkers in social science, to whom it was repeated, to ponder not a little.

A year passed, and then that happened which not a few

had predicted. The ex-great man returned—penniless but penitent—and the ex-milliner received him after the manner of her gentle and confiding sex. Forthwith she set out to look for a fatted calf. He should teach in the college. The faculty and stockholders said no and were firm about it. The poor fellow must have something to do. There was the "Emporium," which was now back on her hands, and which needed a man and a representative of her interests. Titus was humble and anxious to please. He now confessed that in his youth he had earned the money which gave him his European education by working in a store and was not unfamiliar with business methods. So he was placed in charge of the "Emporium."

And on that same day Mrs. Hollingsworth was formally elected to the presidency of the institution which her business sagacity had placed far in advance of all its competitors.

Such was the process by which the change was effected. Strange yet simple are the workings of fate!—Philip Firmin, in "The Argonaut."

PERSONALS.

ANOTHER LADY PIANIST-COMPOSER.—Mrs. Florence Meutz Meyer, the Australian pianist, is, it is said, about to produce in Italy an opera entitled "Victorine," the words and music being by herself.

A STERN MARRIAGE.—The intended marriage is announced of Mr. Leo Stern, the pianist, and Miss Nettie Carpenter, the violinist.

THE MUSIC AT DELIBES' FUNERAL.—At Leo Delibes' funeral Mr. Widor, the organist and composer, played a prelude entitled "The Snow," from the deceased composer's unfinished opera, "Kassya." Mr. Faure sang a "Pie, Jesu," the words being adapted to one of the master's melodies.

TOOTIL A TOOTER.—Tootil is a suggestive name for a flute player, but the owner of it must be a good artist or he would not have been chosen to join Dr. Joachim and Mr. Barrett in performing Bach's concerto for violin and two flutes at the London Bach Society's concert on the 10th inst. By the way, the old giant reigned alone in St. James' Hall on that occasion. Quite right. "None but himself can be his equal."

THEY ARE NOT RELATED.—The scribe who is charged with the duty of purveying fragments of gossip to a Parisian paper has recently contributed an item of information to its columns which is worth recording. It is to the effect that "M. Jean Sullivan," the son of Sir Arthur Sullivan, has recently made his debut on the stage in America, where he has been greeted with the utmost cordiality by the Yankee critics. We need hardly enlighten our readers as to the identity of the "new comer." It is none other than the great J. L. Sullivan, the "big slugger." The author of "Ivanhoe" will appreciate the ingenious blunder of the Parisian paragraphist. Mr. J. L. Sullivan, we may add, has already reaped a rich harvest by his histrionic performances. We shall probably hear of his tempting fortune as a pianist next. He would be admirably qualified as an exponent of the modern pugilistic pianism.

DIVERS DEATHS.—Capellmeister and composer Dr. J. Muck died at Würzburg on January 15, aged sixty-seven. Musikdirector and composer Josef Alberheim died at Stuttgart on January 19, aged eighty-six.

The young Portuguese composer João Guerreiro da Costa, whose opera, "A Moira de Silves," is in active preparation at the Trindade Theatre of Lisbon, has just succumbed to an attack of illness, without seeing his new work performed.

The death is announced at Levallois-Perret of a very old operatic artist, who in her time enjoyed great celebrity. Mrs. Nau had attained the ripe old age of seventy-three, and it is forty-three years since she finally retired from the Grand Opéra of Paris, after having made a considerable fortune by touring in the United States. Mrs. Nau was born in 1818, and was a pupil of the celebrated Mrs. Damoreau at the Paris Conservatory, where in 1835 she gained the first prize for singing. The following year she made an unexpected debut at the Grand Opéra, Paris, as a deputy, owing to the indisposition of an artist, and had to take the rôle of the "Page" in the "Huguenots." Some years later, with Duprez as "Edgardo," she created the part of the heroine at the first performance at the Paris Opéra of "Lucia di Lammermoor," after that work was transferred from the Renaissance to the senior house. She likewise was a member of the original cast of some of the operas of Auber, Niedermeyer, Mermet and others. About fifteen years ago a daughter of hers made two or three appearances in opera in Paris, but afterward married and retired from the profession.

Mrs. Alina Alhaiza, the opera singer, died on Friday at her residence, 30 East Twenty-first-st., of pneumonia, after a week's illness. She was born in Brussels thirty-nine years ago and was the daughter of Professor Lembèle of the Royal Conservatory in that city. At seventeen she was graduated, and carried off the three prizes for piano playing, solfeggi and singing at the conservatory. From Brussels she went to

Paris, where she studied under Duprez. She made her debut at the old Théâtre Lyrique, then managed by Carvalho, and sang the chief soprano parts in "Traviata," "Faust," and "Romeo and Juliet." She came to America in 1871 and the same year married Paul Alhaiza, then manager of the French Opera House at New Orleans. In the last twenty years she has sung in almost every part of the world. She returned to America last spring. Her last public appearance was in this city at Chickering Hall last October, when she sang in a concert. She was under engagement to sing at the Jamaica exposition, and was to have sailed on Saturday last for Kingston. Her husband is director of the Molière Theatre in Brussels. She leaves two children.

BERLIN PHILHARMONIC SOLOISTS.—The soloists of the eighth Berlin Philharmonic concert on the 9th inst., under Bülow's direction, were Miss Clothilde Kleeberg, the clever pianist, and Lilli Lehmann's husband, our well remembered tenor, Paul Kalisch. Both are said to have scored successes.

AN OLD ACQUAINTANCE HEARD FROM.—Mrs. Isidora Martinez-King, a soprano favorably remembered in New York, gave a concert at Berlin on the 12th inst., where she had the assistance of the pianist Fritz Schonsboe and the violoncellist F. Grützmaier.

LESCHETITZKI DECORATED.—Prof. Theodore Leschetitzki, of Vienna, the husband of Annette Essipoff, and one of the best of living piano teachers, has just been decorated by the King of Sweden with the Wasa order.

SEMBRICH IN RUSSIA.—Marcilla Sembrich, the great singer, is meeting with remarkable success during her tour through Russia. Both at Moscow and St. Petersburg the diva is reported to have created immense enthusiasm.

SHE LOST THE SUIT.—A lady who is principally known to the outside world through her suit for damages against Gounod, the great French composer, Mrs. Georgina Burns, quite recently lost her action for £1,000 for alleged libel contained in a criticism in the "Scottish Leader." Lord Stormonth Darling held that everybody had a right to criticise a public performance favorably or unfavorably, so long as the criticism was not merely abuse or invective.

FROM ENGLAND TO BALTIMORE.—Mr. Felix Lamond, formerly assistant organist at Salisbury and organist at York Minster, has been appointed organist at the Women's College at Baltimore. He is Scotch by birth, was a pupil of Dr. W. H. Monk and Raff, and was also at one time accompanist at the Trocadero Concerts, Paris.

NOT QUITE WELL YET.—A letter just received from W. Edward Heimendahl states that that accomplished musician is not quite restored to health yet and that he will stay in Germany probably until April, after which period he intends to go for a few weeks to Switzerland, thence to England, and that he will not return to this country until the beginning of next summer.

MRS. FEININGER CONCERTIZING IN GERMANY.—Mrs. Elizabeth Feininger, soprano, the gifted wife of the violinist-composer Carl Feininger, gave a highly successful concert at the Berlin Singacademie on the 29th ult. She had the assistance of the violinist Emil von Mylnarski and the Philharmonic orchestra under Kogel's direction.

MRS. BURMEISTER-PETERSEN IN THURINGIA.—Mrs. Dory Burmeister-Petersen, the Baltimore pianist, is making a great concert tournee through Thuringia in conjunction with the violin virtuoso, Marcello Rossi.

LILLI LEHMANN TO BE HEARD IN VIENNA.—The "never-to-be-forgotten" Lilli Lehmann will be heard "as guest" in six performances to be given at the Vienna Court Opera House during the period from March 6 to 20. She will appear in "Norma," "Götterdämmerung," "Tristan und Isolde," "Entführung aus dem Serail," "Fidelio" and "Merlin."

ALVARY RETURNS TO MUNICH.—Max Alvary, the favorite tenor of American young ladies, will this year again, like last year, appear at the Munich Court Opera House during the term of Vogl's well earned vacation.

SHE IS A PAINTER.—Helen Raff, the gifted daughter of the great dead tone poet, Joachim Raff, is meeting with much success as an artist. Her latest painting, "Palm Sunday," which was exhibited at the Munich Art Exhibition, has just been bought by the Hamburg Art Society.

BARTLETT'S REMINISCENCES OF FOSTER.—Mr. Geo. C. Bartlett, of this city, has just published a volume (United States Book Company) entitled "The Salem Seer: Reminiscences of Charles H. Foster," in which many remarkable episodes in the life of this remarkable individuality are recalled. The spiritualist was fond of musical people and was frequently visited by them. On page 55 Mr. Bartlett tells us "he was much attached to and very intimate with Ole Bull, Louis Gottschalk and other musical celebrities. I remember a most delightful visit of one week at the home of Ole Bull in Maine." It appears that music was played all night and in the small hours of the morning Ole Bull started in with the "Carnival of Venice." Communications from Gottschalk were frequently reported by Foster to his friends. The whole phenomena of spiritualism is touched upon in Mr. Bartlett's book, which is exceedingly interesting.

THE RACONTEUR.

Im Ganzen, Guten, Wahren resolut zu leben.—Goethe.
Nothing is beautiful but the truth.—Voltaire.

HEIGHT-HO—valentine week and I haven't had one, although Alex Lambert promised me one if I behaved myself when he plays the F minor concerto next Saturday evening at the Symphony Society.

I promised, because I want a valentine from friend Lambert.

A curious coincidence this. I heard a criticism of the "Raconteur" lately, to the effect that the element that was lacking in my work was sincerity.

Now I want to take issue with the person who made the remark. Sincerity may mean anything or everything. A critic with temperament is undoubtedly a rare thing and also one who is often carried away by his theme. He follows intuitively Oscar Wilde's dictum that criticism is creation. I admit I allow my overheated skull to carry me into places that are, to say the least, superlative as to phrase, but—and here is the point—it is a mood of the moment (sometimes not grammatically I admit, but let that go) and must be valued as such. I feel at the time, and give my reader that impression; now, whether it is of lasting moment is no affair of mine. Sincerity, after all, is relative. We all feel that much of Bernhardt's wonderful acting is the result of technic—but there! don't be captious, don't look a gift horse in the mouth—the effect is all the same. Art is wonderful, let us be artistic.

While I do not subscribe to the idea that Wagner gains by concert performance, I must nevertheless contribute my mite of admiration for Sunday evening's performance of "Parsifal" at the Metropolitan Opera House. The cast comprised Pauline Scholler as "Kundry," Gudehus as "Parsifal," Emil Fischer as "Gurnemanz" and Theodore Reichmann as "Amfortas." Seidl conducted like a god. Still it must be confessed much of the interest is lost by the want of dramatic action. Despite the fact that three of the great motives of "Parsifal" are reflective, almost metaphysical in their character and their constant working over, I longed for something to tell me the vocal adjuncts were human, had life and limbs. This is possibly because Sara has affected my critical standard.

That reminds me that Anton Seidl has been to "Tosca," and, of course—great head—instantly seized the salient points in the Gallic artist's work.

Really, the new flutist of the Thomas orchestra is a sharp musician.

Oh, but wasn't it a funny answer that a certain manager gave a Boston conductor when the man of the baton complained of the difference of the pitch 'twixt the orchestra and piano! "That pitch was good enough for Seidl anyhow." Delicious from the absolute pitch standpoint.

Lilli Lehmann has simply had a walk over vocally in Paris. She sang last Sunday, eight days back, as they say in Mannheim, at the Lamoureux concert and the town became her thralls. She sings again, and, think of it, she sings nothing but Wagner! The sun do move!

Now don't make any mistake about the matter, even if Mr. Henderson does sneer in his bland style at the Music Club. It will be a go, and Mr. Henderson will be one of its most able members. Just such a conversation as he recorded in last Sunday's "Times" will not take place, for the simple reason that music talk will not be allowed. It is, a paradoxical as this sounds, a Music Club wherein music is not to be. I hope you understand. To-morrow night at the Union Square Hotel, 8 o'clock I rely on you all.

An ideal program was it at the last Brooklyn Philharmonic Society concert. Theodore Thomas, when it comes to the composition of programs, is a marvel. Here you have it:

That bit of glorious musical sunshine, even if it is in G minor—the symphony in that key of Mozart's; then the Brahms' variations on the St. Anthony chorale of Haydn, the veritable prince of "variationists," to quote Willy von Sachs, a new dramatic overture-fantaisie, "Hamlet," by Tchaikowsky, and some Berlioz "Romeo and Juliette." A musical feast, I hear you say! You all know what Thomas can do with the G minor Mozart. He lets that left palm of his relax and the orchestra simply scurries.

The Russian's music is marvelous. A northern Hamlet, one of the steppes, one maddened by vodka, is a novelty. Tchaikowsky's Danish prince is no intellectual drweler who pauses or quibbles and quilllets. He is a man of action, whose madness is not feigned. It is "northwest" with a vengeance and he knows a hawk from a hennshaw, although

the contra fagotte Friday afternoon was enough to bewilder the most ardent musical ornithologist. Tchaikowsky has written a great bit of music in his "Hamlet." The feminine glint of "Ophelia," delicately touched on by the oboe, to the martial hint of "Fortinbras," the altogether despairing motif in syncopated rhythms are so masterfully grasped, so synthetically handled, as to extort praise in superlative quantity. To be sure, the canvas is overlaid. Tchaikowsky lays the color on thick; his reds are glaring and daring, but his management of middle tints is artistic. He is a musical Makart with the psycholoic element superadded. A Calmuck, if you please, but a musical one.

Thomas had his hands full, I tell you. Such a cross tangle of rhythms I never heard. Considering that only two rehearsals were held the architectonic of the orchestra was wonderfully clear and satisfying.

It has been a musical week for me. Thursday night I went to the second private concert of the A. C. C. A., which means the American Composers' Choral Association, conducted by my very good friend Mr. Emilio Agramonte. The concert was a success undoubtedly, for with such names as Chadwick, Klein, MacDowell, Brandeis, Herbert, Shelley and Korbay one can't very well complain.

Maud Powell has made great strides in her art lately, as everyone knows. She plays now with a color and warmth that have hitherto been absent. I am not enough of a Saint-Saëns fanatic to admire everything he has done, consequently I cannot praise without stint the second concerto that Miss Powell played at the last Brooklyn Philharmonic concert. But how she did play it!

The cadenza was delivered in a manner that stamps Miss Powell as an artist *hors ligne*.

If I were a conventional music critic I would speak of more ripeness of conception, &c., but being an everyday truthful mortal I confess at once that Miss Powell was the master of the work from the outset; it did not master her.

Being at present in a critical humor, let me tell you all about the American Composers' Choral Association last Thursday evening at Chickering Hall. With a program which comprised such names as Chadwick, MacDowell, Bruno Oscar Klein, Brandeis and Harry Rowe Shelley, one was sure in advance of a musical treat. Mr. Chadwick proved that he could write a *pièce d'occasion*, like the "Pilgrims," and yet be natural and unforced. The work (in D minor, D major) is not a pretentious one, but I wish the fugue did not sound so much like the great fugue in the C mass of Beethoven. But after all this is mere hypercriticism.

Mr. Agramonte can be congratulated for the tremendous advance his chorus has made as to finish and dynamic effects. It is far yet from being ideal, but it is intensely musical and intensely enthusiastic, and a multitude of sins must be forgiven in consequence.

Bruno Klein's two very pretty songs, "Evening Song" and "In Spring," were beautifully given, and I take issue with the composer, who told me they were mere trifles. Such trifles go far toward reconciling one for the pother of a music critic's existence.

Victor Herbert made the hit of the evening by his finished playing of his own "Berceuse" and "Petite Valse." The latter is one of the happiest conceits of its happy Celtic-Teutonic composer. The handsomest man in the business (to be strictly technical) accompanied Mr. Herbert. Of course you know that I mean Harry Rowe Shelley. Mr. Shelley was part of the orchestra, being assisted by Misses Charlotte Welles and Marie Lang. The former young lady, a successor to Augusta Lowell at the Church of the Incarnation, is, I am told, a very clever organist.

Shelley was represented on the program by the middle movement of his new cello concerto. It is a great, big flowing melody that gave Herbert's warm cantabile style an opportunity seldom excelled. A very ingenious bit of contrapuntal work was particularly praiseworthy in the middle section of the movement. I am very curious to hear Shelley's new fiddle concerto, which will be played by Miss Powell in the concert of American composers next Monday night at the Brooklyn Academy of Music, Mortimer Wiske conducting.

An exquisite barcarolle, by E. A. MacDowell, taxed the tonality of the club. Such men as this composer are rare; for to a warm poetical fancy is superadded a technical finish that is remarkable.

Do you notice I am in good humor to-day, but, nevertheless, discriminative.

Francis Korbay, being a Hungarian, wrote "Where the Zizas Torrents," and it is rich in Magyar rhythms and melodies.

Having a dash of Hungarian in my own veins, their music permeates me ever.

I try to sneer at the Liszt rhapsodies, and musically they

are rubbish; but let me hear them played by such a gypsy, for instance, as Emmanuel Moor—my feet follow my heart dance-wise, and the rest, as "Hamlet" remarks, is silence.

By the way, if "Hamlet" had been a musician his dying remark would have been superfluous—rests are always silent. And then the band played the W. J. Henderson motif.

Pachmann told me last Saturday that he was an ardent Lisztianer. He will vary his eternal Chopin recitals by giving Bach and Liszt ones. He plays the D minor concerto of Mozart at the next Nikisch concert. You can well fancy how dainty it will be. He plays the F minor of Chopin next Saturday in Boston, and is so delighted with America that—well, of course you know. Any man that can play to a \$1,000 house on a rainy day must be a friend of the Yankees.

Willard, the actor, was at the "Parsifal" performance last Sunday evening. He seemed interested. His pose is very Irvingesque.

Mr. Henderson cannot conceal his trail even if he wanders into strange out of the way columns in the "Times." Am I right in ascribing the following to my brilliant hued (as to mentality) contemporary?

For one moment, at least, during the performance of "L'Africaine" at the Metropolitan Opera House Tuesday evening the audience was happy. Things had not been going very well, either on the stage or behind the fence which formed the orchestra's only protection from possibly dangerous attack on the part of irascible Wagnerites. Some of the singers had lost the key so often that one felt like advising them to wear the little chains so much in use of late to prevent similar misfortunes befalling people who get home late and don't want to stand unduly long on the doorstep. Mild gloom had settled over the parquet. Depression reigned in the upper regions. Even the people in the boxes talked about the opera. That they talked is a matter of course, but that the music received comment proves a great deal.

Just before the lonesome moment already mentioned, "Selika," while wandering about the centre of the stage, encountered a high and defenseless note. Seizing it firmly—one is tempted to say, by the throat—she advanced to the footlights and there held the victim of her prowess for all to wonder at. Suddenly the unfortunate note escaped, and in the silence which followed there came from one of the baignoir boxes, spoken in a clear, girlish voice, these words:

"What time does the train leave?"

Then everybody laughed, and the young woman, the end of whose suddenly audible conversation had sounded so much like sarcastic criticism, found herself the aim for scores of opera glasses and hastily withdrew to the foyer.

That Celtic daisy, Maggie Cline, who is popularly known as the Irish Queen of Vocalism, will sing a tender little effusion of mine this week at Antonio Pastor's.

It is called "How Mother Plays upon the Piano." I have copyrighted the accompaniment.

I have a batch of letters; but that is another story. I will read them to you next week.

Don't make any mistake as to Mrs. Thurber's intention.

The magnificent will power that was stifled momentarily in the American opera has reasserted itself in the national orchestra scheme.

It will, take my word for it, be *un fait accompli*.

Franz Apel, of Detroit, writes me that Anton Strelezki is not at present in Spain. He, the pianist-composer, is in Paris. He threw up in disgust a good position in Barcelona, Spain, because his class, all boys, were not talented.

Antonio is ever lucky.

I shrieked at Joseffy's syndicate article. To read a great pianist talking about piano playing seriously is too delightful.

Mr. Hale, who is ever refreshing as a critic, even when he is the acme of disgruntlehood (pardon the construction), writes as follows in last week's Boston "Home Journal":

The other numbers of the program were Saint-Saëns' "Youth of Hercules," "Waldweben," from Wagner's "Siegfried," and Chadwick's second symphony in B flat, which was skillfully directed by the composer. This symphony is distinguished by its strength and originality. The first movement shows Mr. Chadwick's mastery of form, and at the same time it is eminently musical and never dry. The scherzo is the most characteristic of the movements. It is so tuneful, its jollity is so pronounced, and its fun is more American than European. It breathes the spirit of devil-may-care independence, it snaps its fingers at comments, it is not free from irreverence, and it is withal good natured. The other movements are serious; the largo is broadly conceived and is dramatic, and the finale sums up the whole matter like a judge's charge to a jury. The verdict of the audience was not merely one of acquittal, it was heartily and unanimously expressed in Mr. Chadwick's favor.

I first heard George Chadwick's B flat symphony in Chicago. I have admired the man ever since. The remarks of Hale about the scherzo are a stroke of critical genius.

Opera in German.

MINNIE HAUKE made her reappearance in "L'Africaine" on Tuesday evening of last week and perhaps the fact was significant from both a musical and an ecclesiastical view point. Vocally Mrs. Wartegg was an Ash Wednesday, although the house bills informed us that she assumed the role of "Selika."

The house was not large, which only proves that the public are a much abused class. They, the musical proletariat, knew that Walter Damrosch conducted, so they absented themselves. They were wise. It was very bad. Reichmann's impassioned singing and acting carried the performance through, otherwise—but then we are prejudiced we have been told; so silence is discretion.

Whether it was a coincidence or the chronological routine of things at the Metropolitan Opera House which made the first performance this season of Wagner's "Die Götterdämmerung" fall upon Friday, February 13, we do not know, but certainly no more befitting commemoration of the eighth anniversary of the day of his death could have been thought of than the production of this most dramatic and sad music drama, the climax and culminating point of the "Nibelungenring." As the grand, sonorous and noble strains of that inexpressibly sad and impressive funeral march thundered through the vast auditorium the writer's eyes moistened in spite of him, as he thought of the creator of all this beauty, of his sorrows, his fights for a living, and the tardy but finally overwhelming recognition which his genius forced from an ungrateful world. He looked also through the long rows of boxes to find one sympathetic soul which would be touched by the same idea: "This is Wagner's death day and they are playing 'Siegfried's' funeral march." He searched in vain. The boxes contained people with money, but not people with music in their soul. They contained the people who do not want to listen to what is highest, noblest and most elevating in art, for they do not understand it and it consequently bores them. They want to hear the Italian gewgaws of yore, and they are going to have them next season, for they can afford to pay for what they want to have and—the rest is silence.

The performance of "Die Götterdämmerung" was a notable one. First of all, Seidl and the orchestra really surpassed themselves, and a more beautiful reading of the score, therefore, has never before been heard in New York. Then Gudehus, who is growing in artistic breadth and power of interpretation, and who with every performance is gaining in public favor, was the finest and most satisfactory "Siegfried" we ever saw on any stage, not excluding Niemann. Mielke, although she sang the part of "Brunnhilde" in "Die Götterdämmerung" in public for the first time in her life on this occasion, was vocally and dramatically on the highest plane of her artistic abilities, and more praise than that can and need not be bestowed on her.

The rest of the cast was as follows:

"Günther".....	Juan Luria
"Hagen".....	Emil Fischer
"Gutrune".....	Marie Jahn
"Woglinde".....	Selma Koert
"Wellgunde".....	Jennie Broch
"Flosshilde".....	Charlotte Huhn

At the Saturday matinée "L'Africaine" was repeated, and on Monday night of this week "Die Götterdämmerung."

To-night another "Lohengrin" repetition, while on Friday night "Carmen" will be given for the first time this season, with Minnie Hauke in her favorite part. Saturday afternoon will see another repetition of "Die Götterdämmerung."

Petition.

To the Honorable Legislature of the State of New York, in Senate and Assembly convened:

The undersigned respectfully present for your consideration the following petition:

Whereas, The study of vocal music in the public schools of the State of New York would greatly promote the physical well being and general culture of our youth, would "carry added happiness the homes of the State," and "could be used to promote patriotic sentiments among the people;" and

Whereas, "The cost would be small" and "the time involved pleasantly employed," "placing no additional burden upon the work of the schools" (vide report of the Hon. A. S. Draper, State Superintendent of Public Instruction, transmitted to the Legislature January 6, 1891); and

Whereas, In other countries in which this matter receives more careful attention than here the results show the wisdom of giving general instruction in this branch; and

Whereas, In the opinion of the Honorable State Superintendent of Public Instruction, as stated in his report, it is no longer necessary to continue the special effort of the department for the past three years in behalf of free hand and industrial drawing; while a special effort toward the more general instruction in music now seems to the same eminent authority to be the one which promises the largest results; and

Whereas, The Honorable Superintendent of Public Instruc-

tion, in his report transmitted to the Legislature January 6, 1891, has submitted to the Legislature for its consideration the matter of a statute to aid the department in making a vigorous and general effort to introduce vocal music into the public schools throughout the State; and

Whereas, A large proportion of the members of the Legislature have recently signified in writing to the county vice-presidents of the New York State Music Teachers' Association their cordial approval of the enactment of the following bill presented to them for their examination (the said bill having been drafted with the express sanction of the State Superintendent of Public Instruction), to wit:

VOCAL MUSIC TO BE TAUGHT IN NORMAL SCHOOLS.

SECTION I. In each of the State normal schools the course of study shall embrace instruction in vocal music.

IN SCHOOLS IN CITIES.

SEC. II. The board of education in each city in this State shall cause free instruction to be given in vocal music in the schools under their charge.

IN UNION FREE SCHOOLS—STATE SUPERINTENDENT MAY EXCUSE THEREFROM.

SEC. III. The board of education of each union free school district incorporated by special act of the Legislature shall cause free instruction to be given in vocal music in the schools under their charge, unless excused by the Superintendent of Public Instruction.

IN TEACHERS' INSTITUTES.

SEC. IV. The Superintendent of Public Instruction shall provide instruction in vocal music in all teachers' institutes held throughout the State.

SEC. V. This act shall take effect immediately.

Therefore, we whose names and signatures are hereunto appended respectfully ask your honorable body at this present session to enact the bill aforesaid, or such a modification of it as in your judgment may seem wise.

The committee of the New York State Music Teachers' Association in behalf of vocal instruction in the public schools of New York State:

ALBERT ROSS PARSONS, chairman, New York city (past president of the M. T. N. A., the American Society for the Promotion of Musical Art).

E. M. BOWMAN, New York city (president of the American College of Musicians, past president M. T. N. A., the American Society for the Promotion of Musical Art).

WILLIAM B. WAIT, New York city (superintendent New York Institute for the Blind).

CHARLES W. LONDON, Claverack, N. Y. (past president New York State Music Teachers' Association).

GEORGE F. GREENE, Troy, N. Y.

LOUIS LOMBARD, Utica, N. Y.

(Signed by)

WILLIAM STEINWAY,

G. SCHIRMER,

CARL SCHURZ,

GUSTAV H. SCHWAB,

CHARLES I. SMITH

(president New York Chamber

of Commerce),

CHAUNCEY M. DEPEW.

A Musical El Dorado.

(Translated for THE MUSICAL COURIER.)

WHILE America bears away the palm in the world's industrial competition, the Old World without doubt retains the first place for the culture of art and science, and much in this respect is due to the artistic taste of the princely houses of Germany.

It will be well remembered by all what triumphs of the plastic and pictorial arts were won by the courts of Bavaria, Saxony and Wurtemberg, and every German may be proud of Weimar, its Athens on the Ilm, and its great poets Schiller and Goethe, while everyone remembers the reputation which the "Meininger" have for their matchless dramatic productions.

Since the commencement of this century music has found a home at the court of Schwarzburg-Sondershausen, an ancient noble family, whose castle "the Schwarzburg," known as the "Pearl of Thuringia," is visited yearly by thousands of tourists.

One German emperor of olden days came from this noble race of the Schwarzburger. The present residence of the prince is Sondershausen, a charming little town of 7,000 inhabitants, situated in a lovely dell between the Thuringian forests and the Harz Mountains, not far from the old imperial castle, Kyffhausen. In a few hours' time you can reach by rail the Wartburg, the "Brocken," as well as every large German capital. Sondershausen can also easily be reached in eight hours from the seaports of Hamburg and Bremen, and it takes only twenty-four hours from London by the way of Cologne.

The noise of the busy world does not find its way to this quiet valley, which is a material advantage for the work in the excellent schools of the town, as well as for domestic comfort. The climate is exceedingly healthy, in summer as well as winter, and living very reasonable. From the beautiful wooded heights in the neighborhood, on which stand the "Possenthurm" and the "Frauenberge,"

you look down on a magnificent park which encircles the town and also on the commanding castle of the prince. Here is the abode of the art loving couple whose likenesses we present in to-day's number of our paper.

The welfare of their country and especially the education of the young people form their constant aim.

No country in the world in proportion to its inhabitants has so many schools of all grades; for 75,000 inhabitants, 100 public schools, two colleges, two high schools, two seminaries for teachers (male and female), one commercial school, one school for painters and sculptors and one conservatory of music. Foreigners from all parts of the world frequent these high schools; the high school for music has become in the last ten years especially attractive, for Sondershausen is a well tilled, fertile soil for this branch of art.

The court orchestra has existed since the year 1806, the large orchestra consisting of professional artists of the highest order under the management of the most celebrated directors, such as Hermstadt, Hermann, Stein, Marburg, Max Bruch, Max Edmannsdorfer, Prof. Carl Schröder. In addition there is the Royal Theatre, in which opera in every form is produced with the greatest care.

There hardly exists an opera of merit which was not been produced on the Sondershausen stage shortly after its appearance. Here it was that Weber's "Freischütz" (under the composer's own direction in 1821) was produced for the fourth time, Richard Wagner's "Lohengrin" (1857) the seventh time, and here his "Tannhäuser" (1858) received one of its earliest representations and immediately met with unbounded success.

One of the most remarkable institutions is the so-called "Loh concerts," which have existed for eighty years and the performances take place every Saturday during the summer months. Situated in the most charming portion of the park on the "Loh," the orchestra gives the public (free of charge) one of the rarest treats in music. The most eminent composers consider it an honor to hear the first productions of their new compositions in these "Loh concerts." Numberless times you could find Franz Liszt there, listening to his own orchestral works. Naturally Sondershausen is also the place for chamber music, its permanent string quartet being celebrated all over Europe. Representations of oratorios, in connection with the court orchestra and the Cecilian Society of the city, are also given from time to time and are attended by willing listeners from near and far.

By the engagement of Carl Schröder as director for the orchestra in 1881 a new period was opened in the musical life of Sondershausen. Having attained in his early youth a far famed name in all large cities of Europe, he was for seven years teacher at the Conservatory of Leipzig of the violoncello, ensemble and piano with the greatest success. His eminent capability as director is shown by the skill with which he can control with the greatest facility, the largest orchestras and choruses, while he is so thoroughly acquainted with old as well as new compositions that he is able to direct every representation "ex capite." Sondershausen owes to this master the foundation of the conservatory of music of which he took the management after his recall to the function of court director in this place after he had served four years as director of the German opera in Rotterdam; as director of the royal opera in Berlin, and lastly as first leader at the opera with Pollini in Hamburg.

As director of Wagner's works, Schröder, who had been honored by the prince with the title of professor in recognition of his good qualities, won his greatest laurels. As early as 1885 the Sondershausen stage had presented under his direction an unsurpassed representation of Richard Wagner's "Tristan and Isolde" and "Walküre." He exhibited his complete mastery of music in his direction of the "Deutsche Tonkünstler Versammlung," at Sondershausen, June 3 to 6, 1886, and which met with great success.

The disciples of art who appear here from far and near are numerous, all desirous of preparing themselves at this conservatory for a musical career. Every branch and every instrument is represented by the best of teachers, whose own knowledge of the subject is their best recommendation. Added to this is the fact that to all scholars, male and female, is offered the opportunity at all times for an appearance in public in an orchestra or on the stage, while frequent occasions occur when an engagement can be procured for them.

All those who think practically will be able to appreciate the advantages that Sondershausen offers for the musical art.

MERTEN.

CATHOLIC CHURCH MUSIC.—A congress is to be held this year at Milan, under the protectorate of the Pope, for the purpose of considering the present state of music in connection with the Catholic Church.

GERMAN VOLKSLIEDER.—Professor Magnus Boehme, of Dresden, has been commissioned by the German Government to continue the editing of the highly interesting collection of old German Volkslieder, issued by the late Ludwig Erk, under the title of "Deutscher Liederhort." Messrs. Breitkopf & Härtel will be the publishers.

HOME NEWS.

A MUCH MARRIED COMPOSER.—San Francisco, Cal., February 11.—Richard Stahl, author of the comic operas "Said Pasha" and "The Sea King," is in custody of the chief of police of Portland, Ore., awaiting a requisition from Governor Markham, of California.

Stahl has been married no less than five times. His last wife was Bertie Crawford, of the Patti-Rosa company. To his ex-life partner Stahl is paying an amount in alimony every month that would drive a less brainy man crazy in a short time, and to wife No. 4 in particular there are several dollars due. Just before the arrival of the fair Bertie Richard was leading the "Natural Gas" orchestra at the very theatre in which wife was to appear the following week, and to a loquacious friend he told a story about "laying low" in San Francisco until "The Sea King" was produced at the California Theatre, when he would slap an injunction on Manager Harry Mann. Long ago Stahl sold the rights to the opera to Kiralfy Brothers, and he knew his friend would tell what he had told him. Monday was the date set for the throwing of Stahl's bomb.

In the meantime Stahl was putting space between himself and pretty Bertie and working toward Oregon, where he expected to be joined by the "Natural Gas" company. He would have been all right but for one mistake. Some time ago he sold to the Krelings all his rights to the opera of "Said Pasha," scores and all. He forgot to remember that and made use of the music of that operetta. The Krelings were not pleased with this, and when they heard of Stahl's proposed attack on Harry Mann they quietly got out a warrant for his arrest on a charge of embezzlement. Stahl did not show up and Chief Crowley's forces made the wires warm telegraphing all over the State to ascertain his whereabouts. Just before the Oregon train pulled out last night it was heard that Stahl and his new wife would soon reach Portland.

The remainder of the tale is told. A dispatch to the chief of police at Portland caused the musical author to be met at the station and taken in charge until a requisition from Governor Markham could be secured. This document was procured this morning and Stahl will be here next Saturday to face both the Krelings and pretty wife No. 4. —"Times."

AMERICAN OPERA.—The announcement is made that the third regular season of grand opera in English at popular prices will be given at the Grand Opera House, beginning May 24 and continuing six weeks. The management has made arrangements for the production of the following operas, which will be given in the order named: Donizetti's "Lucia di Lammermoor," Auber's "Fra Diavolo," Bizet's "Carmen," Verdi's "Il Trovatore," Flotow's "Martha," and Gounod's "Faust." Among the artists who have been engaged for this season are Pauline L'Allemand, Louise Natalie, Miss Bella Tomlins, Miss Fanny Meyers, Miss Stella Beaumont, Mr. Chas. Bassett, Mr. Frank Baxter, Mr. Montegriffo, Mr. Tagliapietra and Mr. George Edwards, basso, from the Carl Rosa English Opera Company. It is probably that Mr. Ludwig, the basso of the Carl Rosa Company, will also appear.

MR. MANSFIELD'S CONCERT.—Washington, February 10, 1891.—On Friday afternoon Mr. Richard Mansfield is to give a concert at Albaugh's Opera House, consisting of songs written by himself, &c. There will be an enlarged orchestra, a chorus of forty voices from St. John's Chapel, New York, and solos by eminent singers. The feature is to be a new national anthem dedicated to the President by his permission. The boxes are to be occupied by the President's family, Vice-President Morton and members of the Cabinet. The orchestra seats are set apart for the large number of invited guests, who are prominent in official life.

MISS EMMA HECKLE.—Miss Emma Heckle, a young soprano, just returned from Europe, will give a concert in Steinway Hall, on the evening of Tuesday, February 24, when she will be assisted by excellent artists. Miss Heckle was formerly one of the leading sopranos in the West, but concluded to make New York her future home.

ERNEST R. KROEGER.—Ernest R. Kroeger, of St. Louis, composer of "My Darling" (that is, it's really his darling), gave his fifth annual concert at Memorial Hall, in that city, on February 9, and it began "promptly" at 8:15 sharp.

HARMONIE CLUB'S CONCERT.—The Harmonie Club of New Haven gave a concert on February 13. The club consists of Mrs. S. B. Shoninger, first violin; Albert Steinert, second violin; Rudolph Steinert, viola, and Morris Steinert, violoncello.

CHICAGO SYMPHONY CLUB ORCHESTRA.—The Chicago Symphony Club Orchestra, under the direction of S. E. Jacobsohn, gave a concert at Central Music Hall, Chicago, the evening of February 10, and this is what the "Times" has to say of it:

The playing of the orchestra was in most respects an agreeable surprise. It is made up entirely of amateur players, and, of course, lacked the steady swing of the veteran and the finish that rarely come to any except those who devote their whole time to the art. But the breadth and intelli-

gence of the shading and the musicianly style of interpretation were a constant surprise, and still more a constant gratification. The degree of steadiness and precision and the general finish were highly creditable to both conductor and band. Indeed, professional bands have been heard here more than two or three times whose playing was inferior to that of last night in these latter particulars, and not at all to be compared with it in the others named.

The first movement of the "Heroic" symphony of Beethoven was a little heavy for the players, but was given with considerable breadth and better technical mastery than anyone could have expected, while the degree of delicacy and feeling attained in the "Lohengrin" Vorspiel—which without these interpretative qualities is meaningless—was very surprising. One would feel little disposed to find fault had it been so played by a professional orchestra of some pretension. The gay little Polish dance of Scharwenka was played with dash and spirit and much executive crispness. Mr. Jacobsohn has obviously kept his players well in hand, has convinced their intelligence of the value of discipline, has himself shown the grasp and executive force of the conductor and achieved good results correspondingly.

LIEDERKRANZ CONCERT.—The program for last Sunday night's second concert of the German Liederkranz was of a most variegated, pleasing character, the selections as well as the plethora of soloists showing almost an *embarras de richesses*. The male chorus as well as the mixed distinguished themselves under Mr. Zollner's energetic conducting, the former in some well chosen *à capella* numbers which elicited an encore and the latter in the "Loreley" finale of Mendelssohn. In this beautiful fragment Mrs. Antonio Mielke, of the Metropolitan Opera House, sang the soprano solo with magnificent voice and dramatic as well as musical expression. Mrs. Ritter-Goetze sang two braces of German Lieder for contralto with much success, as she was each time encored. Prof. Xaver Scharwenka, our genial Berlin guest, roused the audience to enthusiasm with his broad and musicianly delivery of Beethoven's "Emperor" concerto, and later on he played a Liszt etude and two of his own charming Polish dances with virtuosity and élan. The audience was both numerous and enthusiastic.

THOMAS SUNDAY CONCERT.—The Lenox Lyceum was last Sunday night crowded to its utmost capacity with a delighted audience, who enjoyed one of the best of the few concerts which Theodore Thomas is yet to give here before his departure for Chicago. One of the principal orchestral attractions was the finely scored, sonorous and musicianly "Introduction and March" from Frederic Grant Gleason's opera, "Montezuma." Of the soloists Campanini and Miss de Vere are old favorites, and they were not only individually encored, but they had also to repeat the beautiful duet from Berlioz, "Benvenuto Cellini." A young violinist, Miss L. Florence Heine, is a newcomer, and she created a most favorable impression with the finished performance of Moszkowski's "Ballade." She is a thorough musician in conception and phrasing and her tone is both broad and sympathetic. She was of course encored.

THE "EVENING SUN'S" "CARMENS."—In a reference to some of the "Carmens" heard here, the "Evening Sun" refers to Hauk, Lehmann, Patti and De Lussan. To this list we may be permitted to add Clara Louise Kellogg, Zelda Seguin (by the way, a most admirable "Carmen"), Trebelli, Marie Koze and Anna de Belocca, the Russian. Minnie Hauk, considering age, voice, histrionic defects, &c., must do well to equal some of the "Carmens" of the past.

MR. KENNEDY AT WORK.—We have received a program of a vocal musicale given at Worcester by Mr. Kennedy's pupils on February 16, from which it is manifest that this teacher is striving to accomplish the best possible results for his pupils in particular and the community in general, for the pupils are Worcester people, whose influence will sooner or later affect the character of the festivals in that city and improve their tone and general make up. Delibes, Schumann, Lassen, Gounod, Ambroise Thomas, Bizet, Saint-Saëns, Brahms and Wagner figured on the program. Good for Mr. Kennedy.

The Paris Opera House.

THE budget of the Paris Opera House varies from a little under 3,000,000 frs. to a little over 4,000,000. Salaries are paid to no less than 700 persons. The enumeration is interesting and curious. Artists— which means singers—30; ballet dancers, 150; chorus, 80; orchestra, 100; at the booking offices, 30; carpenters, 80; gasmen, 15; dressers, 20 of each sex; ballet masters, stage managers, prompters, &c., 15; so the list runs on till we get the full number. The *claque* only get their admission— from sixty to ninety tickets for the pit—some of which they may dispose of.

Every artist has a right to a dresser, who has charge of his wardrobe and conducts his toilet, but the artist may have his own valet if he prefer it. The chorus get each about 1,500f. a year, but they combine the opera with singing in the choirs of churches and also of the conservatoires, and have their special employments during the day.

The leader of the orchestra gets 12,000 frs. a year, and the lesser lights from 1,500 frs. to 3,000 frs., but they stand out for their status. Meyerbeer used to call them "Messieurs les Professeurs," and the tradition remains. Then there are the dancers—the corps de ballet—who, starting with 1,800 frs. a year, get an annual increase of 200 frs., and sometimes rise very high indeed. Miss Mauri at present receives 40,000 frs.—"Pall Mall Gazette."

FOREIGN NOTES.

THE MUNICH CRITICS ON "CAVALERIA RUSTICANA."—As Voltaire replied to Leibnitz's optimistic dogma by the sneering question, "If this is the best of all possible worlds, what must the others be," so A. von Mensi, in reviewing the first performance in Munich of the much advertised one act opera "Cavaleria Rusticana," by Signor Mascagni, exclaims, "If this short, noisy opera, with its partly original, partly copied, hot blooded instrumentation, and its insignificant vocal parts won the first prize among seventy-three operas, what must the other seventy-two have been like?" The critical opinions about this opera differ widely, but all agree in this, that the orchestral part is of more importance than the vocal. Von Mensi asks: "How was it possible that all Italy, after the first performances of this opera last May, was plunged into a sea of ecstasy, that the citizens of Leghorn coined a special gold medal, and all the military bands played selections from 'Cavaleria Rusticana' till the thing became tiresome—how was all this possible with music which could never have been written without Richard Wagner's precedence, and which, with the exception of a few details, has nothing that is national about it?"

MORE WAGNER LITERATURE.—Edmond Evenepoele, a Belgium Wagnerite, has just published at Brussels a pamphlet entitled "Le Wagnerisme hors d'Allemagne" ("Wagnerism outside of Germany") in which the progress of the master's cause, especially in Belgium, is treated at length.

A HEBREW CONCERT.—On the 23d ult. at Rome, at the Sala Dante, a rare concert was given by Aristides Franzeschetti, aided by several prominent musicians who performed a number of old Jewish compositions. The concert was preceded by a lecture on Hebrew music delivered by the Marquis Gino Monaldi, the music critic of the "Popolo Romano."

BERLIN WAGNER CONCERT.—The concert by the Wagner Society of Berlin given in commemoration of the master's death on the 13th inst. was announced to have the following program: Prelude and close of the third act from "Parsifal," "The Love Feast of the Apostles" and the "Kaisermarsch."

BEETHOVEN IN COLOGNE.—Professor Wüllner, the energetic director of the Cologne Conservatorium, proposes to perform, in May next, and on three successive days, the whole of Beethoven's symphonies, with the aid of the Municipal Orchestra of Cologne, and, in the ninth symphony, that of the Gürzenich Choir. The proceeds of this interesting undertaking are to be devoted to a charitable object.

SPANISH OPERA COMPOSERS LIVELY.—Spanish operatic composers have been displaying an unwonted activity of late. At the Royal Theatre, Madrid, a new opera, entitled "Trafalgar," the libretto by Xavier de Burgos, and the music by Jeronimo Jimenez, was brought out last month and very well received. A similar success was scored at the Liceo, of Barcelona, by a new opera "Zabra," a Spanish subject of the ninth century, the composer being Felipe Espino. Again, at Valencia, an opera in three acts, entitled "Sagunto," by Salvador Giner, has just met with a highly favorable reception, the music being described as highly characteristic and effective.

"Brunswick" on Damrosch.

THE New York correspondent of the Boston "Transcript," known to the newspaper world as "Brunswick," has the following to say in that paper of February 14:

After all, we are to have a permanent orchestra in New York, but Theodore Thomas is not to be its leader. An effort was made by a number of people who have the cause of music at heart to raise a guaranty fund which would enable Mr. Thomas to stay in New York and keep his orchestra together, but the effort failed. I am pessimist enough to think that it failed because it was an effort in the direction of music, pure and simple, and had nothing social or personal connected with it.

The orchestra that we are to have is to be under the leadership of Walter Damrosch. Mr. Damrosch himself has raised the amount of money sufficient to carry on this orchestra among the millionaires of New York, who are his personal friends, and naturally it is to be entirely his organization. Musicians and music amateurs are not particularly enthusiastic over the outlook. I have never met a person who had made music a study or who knew anything about it who had any opinion of Mr. Damrosch as an orchestra leader. He has a large following, but it is among the fashionable people and young girls, the former admiring his energy and enterprise and the latter the classic beauty of his face.

That he should be the leader of a great orchestra seems to be something of a farce. The organization and conducting of a body of musicians is no child's play. A man must not only be a musician himself, but he must know how to command men and how to get their best work out of them. Mr. Damrosch is a musician up to a certain point, but the contrast between his leading and that of Mr. Seidl is ludicrous to any but his most enthusiastic admirers. If our millionaires put their hands into their pockets and pay for an orchestra they have a right to select their own leader, and they selected him for friendship's sake rather than music's sake.

Fortunately your Boston millionaire who gives his money for music has the wisdom to select the best musician that can be got for the leader of his organization. If we were to have such a man as Nikisch or Richter we would have reason to expect great things from an orchestra as handsomely endowed as this new one is to be, but I cannot say that I expect any great musical treat from Mr. Damrosch's band. I will not say that in the course of time he may not become a good leader, but I do not hesitate to say that he is not one now, and I feel rather gloomy than elated when I think of what might be done with the money that has been guaranteed for this orchestra.

Much Music in Cincinnati.

CINCINNATI, Ohio, February 12, 1891.

THE bane of Cincinnati is a pernicious system of free concerts. Schools, colleges, artists, societies give free, free, free concerts! To keep in the swim at all one must follow suit. Rummel's recitals this Tuesday and Saturday are attracting much attention, and that entirely newly developed artist, improved by the ripeness of experience, is meeting with the respect that he deserves. The Apollo Club's second concert of the season was a great event—Music Hall jammed. The program was above all popular and quite a rest and amusement after serious labors. Males sang "Pilgrims' Chorus," "Suomi's Song"—a grand piece of shading, by Franz Mair; "Hi-fe-lin-le" of B. J. Lang, a right merry conceit. The College Female Choir sang "The Gypsies" of Brahms-Viardot with much finish and laudable precision. All united presented the very sweet and idyllic "Narcissus" of Massenet. Mr. Foley conducted with his usual verve and the Apollos and their undoubtedly made a most pleasing and well graded ensemble. I doubt much that the former could be much excelled by any body at present before the public.

Strange to say, upon presenting our credentials as your correspondent, I was informed that the musical press was out of it.

Some of my friends very kindly placed quite a number of tickets at my disposal, placing me in an independent attitude. Methinks such policy is surely unnecessary haughtiness. Del Puente made a fizzle of the "Toreador" song, and poor Elhrgott had to accompany at about 50 yards from the vocal list. Why was it not sung with orchestra? Urso played an abominable concoction, dubbed polonaise, of Laub, and that chestnut of a nocturne, op. 2, No. 2, of Chopin. The soloists in my mind were distinctly not an attraction on the program.

The chorus, called "May Festival," will give "The Elijah" in May, with the ideal "Elijah," Santley, as drawing card. This is decidedly to be preferred to a two years hiatus in the chorus' activity. We are promised other concerts by them.

A decided elevation in the grade of entr' acte music may be announced in our temples of Thespiis. Since Henry Froelich plays at the Pike with a tiptop set of men as aides the music has been tasty and to the point. In Wainwright's "Twelfth Night" and Mather's "Joan of Arc" a very sweet strain of well adapted old tunes greatly enhanced the pleasure of the dramas. Michael Brand, at the Grand, also displayed good taste.

To tell the truth, this feature of theatre music is better here than in Boston. A laudable point in our musical activity here is the unusual quota of lectures on "Palestrina," "Bach," others by Elson, Cleve, Lauder and the very vital principle of sound literary musical training offered. The schools of the South and Southwest are advancing with ambitious zeal in aesthetic training.

I have before me the circular of a very worthy conservatory in Fort Smith, Ark. (the brothers Butefuhr). The curriculum is sound and denotes conscientious work. The numerous normals and colleges are also developing a warm interest in the art of arts. Your correspondent has been engaged as musical director of the Arkansas Summer Normal School on the grand old Mount Nebo, Yellow County, for a ten weeks course of lectures, recitals, choral work, theory classes, and Mrs. Lauder will conduct the vocal department and ladies' glee club and quartets. They have a fine auditorium (1,300 capacity), glue of 600 capacity and fine buildings. Several hundred of Arkansas teachers are to be present; the State Teachers' Convention meets there and is heart and soul for artistic instruction for their teachers. This is the true method of inculcating musical enthusiasm to the teachers of public schools, and through them to the mass of the youth of that State.

This will without doubt be the Chautauqua of the South and Southwest, and as it is backed by the wealth of Little Rock and many other places, and as in addition to Arkansas parts of Missouri, Illinois, Tennessee and Alabama will be billed, and as there are thirty mineral springs in the neighborhood, over four hundred villas, a delightfully cool atmosphere for work at an altitude of 1,300 feet above the plain, in lofty arcadian groves, a more suitable location could scarcely be found. I mention this matter at length because I believe that the spasmodic activity developed by many students and teachers for a part of the year, followed by a well nigh equal period of idleness, is a pernicious system. The heat incapacitates most from severe labor. The main point is therefore to find locations offering cool, invigorating climate, coupled with artistic advantages for study, thus uniting pleasure, health and rest with a moderate amount of work, and the hearing of the whole history, theory and form, as well as a large analytical list of representative compositions of all schools and periods presented in a daily course of collegiate instruction.

A course in "normal music," founded on the "national course" of Whiting, Mason, and the "normal course" of Tufts and Holt, as well as vocal talks on the various so-called vocal methods, registers, schools, etc., will be presented to the "convention" and "normal session," and this all combined will have the indubitable result of stimulating healthy vocal instruction. Feeling that this effort of the State of Arkansas is one deserving of every encouragement and worthy of emulation by all teachers' institutes, conventions and normals, I venture to detail its particulars to your readers, who are found from Dan to Beersheba.

I must state in closing that Rummel's programs are models of historical recitals, running from Conferin, Rameau, Bach, through well nigh every school, down to Liszt, Brahms, Tschakowsky, Rubinstein.

The intermezzo scherzo ("La Canzonatura") of Bilow created a little furore on Tuesday.

On Saturday the lofty and inspired "Elevation" of Floersheim will be one of the entremets. W. WAUGH LAUDER.

Toledo Correspondence.

TOLEDO, Ohio, February 12, 1891.

THE cultured and enthusiastic audience that filled Whitney & Currier's Music Hall last Friday evening to hear Miss Aus der Ohe were rewarded with a performance of extraordinary merit and beauty. Her playing exceeded the expectations of the most sanguine. The program, consisting as it did of compositions by Chopin, Beethoven, Mendelssohn, Schumann, Liszt and Strauss-Tausig, gave the performer ample opportunity of exhibiting her wonderful powers of execution. Not alone was her digital ability and strength of touch remarked, but a most delicate and poetic feeling in interpretation, refinement of execution and wonderful versatility were revealed, which fairly transported her listeners. The enthusiastic applause with which Miss Aus der Ohe was greeted at the termination of each number gave evidence of the agreeable impression she made. She is an artist and will always be warmly welcomed by Toledo audiences.

In keeping with the excellent work of the pianist was that of the lady vocalist of the evening, Mrs. W. H. Currier, of this city. She possesses a clear and sympathetic voice and the comparative ease and certainty with which she rendered Giorza's "Vien mio bene" evidenced her ability as a vocalist, and was a revelation to her hearers. Other beauties of voice, tenderness and pathos were made apparent in her second number, which was rendered in a highly effective manner, winning the sincere applause and appreciation of the entire audience.

Music plays an important part in the impressive ceremonies of the Scottish Rite, and at the reunion which occurred here last week the music, under the direction of Mr. Frank R. Williams, of this city, was excellently rendered. The quartet consisted of Miss Bessie Doolittle, soprano; Mrs. F. R. Williams, alto; Mr. W. A. Howell, tenor; Mr. F. R. Williams, baritone. Among the many beautiful numbers were: "Enter Into Rest"

(Smart), "Come Ye Disconsolate" (Buck), "From Afar, Blessed Lord" (Verdi), "While We Hear the Wondrous Story" (Canthal), "My Faith Looks Up to Thee" (Meyer), "O, Rest in the Lord" (Mendelssohn-Cornell), and many others equally fine, all of which evinced great care and study on the part of the musical director and hard and conscientious work by those who so well interpreted the various numbers. The work was highly praised and deservedly so by the critical fraternity. Mr. Theodore Ecker, a frater, was accompanist.

A pleasant concert was given by Grace Church choir on the 5th, consisting of piano solos, violin solos, duets, chorus and orchestral numbers by Toledo musicians. The program was varied and every number was well rendered.

The St. Cecilia's at a musicale recently rendered the following in their usually effective manner:

"Germany".....	Moszkowski
"Russia".....	Hope Temple
"An Old Garden".....	Miss Nellie Goodwin.
Etude.....	Miss Schuck.
"Bonnie Eyes of Blue".....	R. R. French
"Firefly".....	Mrs. J. J. Stealy.
"Spring Song".....	Miss Brown.
Tarantelle.....	Miss Nellie Goodwin.
"Album Leaf".....	Scharwenka
	Mrs. Maclaren.

At the Press Club benefit last evening Mrs. J. J. Stealy sang an aria from "Lucia di Lammermoor" in a highly artistic manner, showing to its fullest capacity her flexible and powerful soprano voice.

H. CROSBY FERRIS.

Ottawa Correspondence.

OTTAWA, Canada, February 9, 1891.

EVENTS musical have been rare of late. Indeed, outside Cleveland's "magnificent" minstrels and Miss Romaine's piano recital at St. James' Hall, on January 31, the goddess of music has had a neglected shrine. However, on the 9th and 10th we are to have Carleton Opera Company in "Nanon" and "Claude Duval," and "The Gondoliers" 20th and 21st. Miss Laura MacGillivray, of Chicago, who made her second appearance in Ottawa as a reader, was greeted by a tremendous audience, and richly merited the enthusiastic applause showered upon her. The lady is young, talented, possessed of most charming personality, reads and recites with clear, distinct utterance, excellent phrasing, with a sympathy and rhetoric far beyond her years and experience. Miss MacGillivray was assisted by the Messrs. Butterworth and Cole, who played Mendelssohn's B minor concerto, op. 22 (orchestral parts by Miss Coie on a second piano), very charmingly indeed, and Miss Louisa Smith, who sang two charming ballads exceptionally well. The stage settings and surroundings were exquisite.

The Cleveland Minstrels do not require any bolstering; they are, so to speak, head of their class. Miss Romaine's recital in St. James' Hall, on January 31, was largely and fashionably attended, and the young lady acquitted herself very well. Some slight mannerisms were now and then apparent, but time and her evident talent will overcome them. The selections for the evening covered Bach, Chopin, Brahms and Beethoven, not an easy task for an amateur to do from memory. Mr. F. C. Smythe, Musical Bachelor Trinity College, Dublin, has taken over the Canadian College of Music and, with Mr. Rushton Dodd, in voice culture; Mr. Boucher, violin, and that charming pianist, Miss Bertha O'Reilly, is creating quite a furore in musical circles. Mr. Smythe has been appointed organist of St. Andrew's Church and conductor of the Philharmonic Society, which has doubled its numbers since his advent. One of the students of the Canadian College of Music is studying for entrance to the Royal College of Music, London, and I think the fair student has a very good chance of success.

LEONATUS.

Buffalo Correspondence.

BUFFALO, N. Y., February 16, 1891.

THE Press Club annual concert and ball and the Vocal Society concert have been our most recent events. The former introduced young Violinist Marx and Pianist Cottlow, both of the Windy City, to Buffalo, and with local talent entertained a large audience. Both children made a success—the girl more especially, I hear. That evening found me in the city of Rochester in a professional capacity, so I can only report the Press concert by hearsay. That it was a splendid success all authorities agree. This was the twelfth annual event of the kind, and Messrs. C. J. Fleury and Company have the credit.

Rochester is popularly supposed to be owned by one Powers. That this is a fallacy was clearly proven the night I was there, when the ownership of the town was divided between the one Powell and Mrs. H. W. Sibley. The latter lady gave a swell musicale, about the howling thing of the kind I ever was in, for I was "in it." All of the *hung tung*, as Beethoven Beck used to say, of the town was there, and Miss Powell, Miss Maud Morgan, the Ladies' Musical Club and your faithful correspondent reaped the honors—and afterward gathered in the shekels. Miss Powell had her 300 listeners literally at her feet, and that charming young woman added another laurel leaf to her brilliant wreath.

Another Maud contributed to the pleasure of the occasion—Miss Morgan, who harped most beautifully and filled the beautiful mansion, a veritable castle, with sweet sounds. Mr. W. Walter d'Eneyer, the conductor of the Ladies' Club (who sings most charmingly, by the way), had the concert musicale in charge, and his genial presence was most welcome and enjoyable.

The vocal concert also found me otherwise, rather otherwheres, engaged, and so I quote my two representatives, both ladies. One said it was "just lovely" and the other described it as "scrumptious." Miss Clench "wore a gown cut on the bias, with a train and pleats and ruffles and shirrs and hems and haws"—and that is all I remember.

Seriously, however, the consensus of public report credits the society with an enjoyable concert; their specialty is the part song and glee, and I have heard some mighty fine singing at concerts by this society.

Bravo, bravissimo, ye vocalists! And ditto, Mr. Joseph Mischka! ye conductor of ye same!

The "otherwheres" mentioned above was a "Legion of Honor" affair, in which I had some sixteen accompaniments to play; of the participants in the affair, the sweet singing of sweet Lottie Inman is foremost in my memory, and bright young Dempsey, bass, and our excellent violinist, Marcus, contributed their share to the general enjoyment.

Mr. John H. Meech, the jovial and popular manager of the Academy of Music, was director general of the entertainment and made things hustle.

At Levi's Star Theatre the McCaull Opera Company have had full houses at high prices. Suppé's "Clover," "The Black Hussar" and "Seven Suabians" have been presented with a first rate chorus, orchestra

and principals, among them Digby Bell and wife, Chauncey Olcott, Helen Bertram, Annie Meyers, Josie Knapp and others more or less known to fame, with a big F.

But I have about covered the ground—told you all I know; so adieu cinstweilen. F. W. RUMBERG.

Kingston Correspondence.

KINGSTON, N. Y., February 14, 1891.

THE first concert of the Philharmonic series, season '90 and '91, took place at the Kingston Opera House last Wednesday night. That it was a grand success in every way need only be stated to those living outside of this city, for here it has been the talk of the town ever since. It is indeed doubtful if this conservative old Dutch city ever before allowed itself to become so excited and pleased over any single musical event. The house was packed with the most brilliant and handsomely dressed audience that ever assembled here. All were either members or patrons of the society who had subscribed for the series of two concerts and two public rehearsals, no tickets being sold to the general public in the usual way, except to members having visitors from out of town.

The membership list is now closed for the season, while others are clamoring to subscribe. But there are no more available seats in the opera house. William R. Chapman is now the musical director of the society, and to his indomitable push and contagious enthusiasm a large share of this success is due. He is one of the most active and energetic choral conductors now before the public, and this, together with his musical ability, brings that degree of magnetism to his baton which never fails to inspire a chorus and get out the best there is in it. The choruses on this occasion were rendered in a very pleasing manner, showing precision and unanimity of effort, general tunelessness and careful regard to dynamic coloring and intelligent phrasing. A specialty with Mr. Chapman is a *capella* singing, and even this difficult work received careful exemplification in this concert, and proved, as it always does when well done, highly pleasing to the audience.

Miss Mary Howe was the leading soloist and she captivated every listener with her first number—a way she has. It was her usual selection from David's "Pearl of Brazil." The audience grew almost wild over her marvelously beautiful upper notes, the ease with which she produced them, her brilliant technique and her charming personality and bearing. Her response to the encores were graceful, and especially so in her "Comin' thro' the Rye," which I wish to commend because of an impression among her critics that such singing is out of Miss Howe's line. Another of her encores was a new lullaby for soprano, cello obligato and piano, lately written by Mr. Chapman.

Miss Emily Lawler was the contralto, and she proved highly acceptable in her selections.

Miss Flavie Van der Hende played her cello like a true artist. Her tone, though not large, is pure and finished, evincing fine musical thought and conception, with a good degree of skill in its delivery.

Gustave d'Agui, the flutist, filled his place most acceptably.

Most of the concerted numbers were of the lighter order of composition, which brought no strain on the understanding or appreciation of the average listener. Included among them was a rollicking and pleasing excerpt from "The Captivity." Vogrich's new oratorio, just published, this being the first public rendition of any part of it. ALLEGRO.

ISABELE STONE.—"Isabelle Stone, the well-known singer, sailed last Monday for Kingston, Jamaica, to fulfill a contract to extend throughout the West Indies. The driver who was to take her to the steamer was drunk; the horses which he was driving ran away on Eighth-ave., dashing into a lamp post, smashing a carriage and throwing Miss Stone out on the sidewalk. Although terribly bruised, she pluckily reached the steamer and sailed for Kingston."

The only funny thing about this paragraph is that the "World" publishes it under the "Amusement Notes." It certainly could not have been very amusing to Miss Stone.

ENGAGEMENTS FOR AMERICAN SONG BIRDS.—The American soprano, Miss Sybil Sanderson, has signed an engagement at the Grand Opéra, Paris, and will appear on June 1. During her recent visit to Paris Mr. Augustus Harris signed several fresh engagements for the Royal Italian Opera season at London, which will open about six weeks hence. Among them was the American dramatic soprano, Kate Rolla, who made a successful debut in London three years ago. Mr. Harris has also retained two Americans who are new to London. One of them, Miss Eames, is a pupil of Marchesi, and has already appeared at the Opéra Comique and the Grand Opéra, Paris. The other is Miss Risley, a contralto, likewise a pupil of Marchesi.

MORE DEATHS.—The famous French prima donna, Rosine Bloch, died on Saturday a fortnight ago at Monte Carlo, from the consequences of a chill. She was forty-two years of age, and made her debut at the Paris Opéra in 1865 as "Azucena" in "Il Trovatore." Her last appearance was at the Paris Eden Theatre in December, in "Samson et Dalila."

We have also received news of the death at Brussels of Emil Blauwaert, the gifted Flemish baritone, who appeared in London in the original cast of Benoit's "Lucifer" at the Albert Hall in 1889. Mr. Blauwaert was an accomplished linguist, singing in French, Flemish, German, Italian, English and Russian, and in Germany and Belgium he was highly esteemed as a Wagnerian vocalist, he having appeared in Bayreuth two years ago, in "Parsifal," and in Berlin at a concert of the Wagner Society.

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The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 574.

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Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, FEBRUARY 18, 1891.

THE next number of this paper will be delayed one day, as Monday, when Washington's Birthday will be celebrated, is a legal holiday.

THE Waterloo Organ Company, of Waterloo, N. Y., has refused the offer made by the Geneva Board of Trade to remove its valuable plant, which includes the piano factory of Malcolm Love & Co., to that place.

THIS is a quotation from a letter written to us by the Georgia Music House, Macon, Ga.:

I consider your journal of inestimable value to the piano and organ trade and those who contemplate the purchase of instruments. It is really a key to the path of safety for the purchaser, &c.

AMONG the latest incorporations is the Dixon Music Company, at Dixon, Ill.; capital stock, \$10,000. These people intend to push trade in their section of the State, where it has of late been somewhat moribund.

THE Frees concern at Dallas, Tex., is called the Frees & Son Piano Company, conducted under a Texas charter with a capital of \$10,000. That is the new racket of our enterprising friends at Dallas. We shall await the development of this new business with more than usual attention.

SOME of the latest Hazelton grands shipped by Messrs. Hazelton Brothers during the past weeks were instruments of remarkably pure tonal quality, and were endowed with a sympathetic touch that must necessarily be a source of delight to the pianists under whose fingers they will come.

THE supplementary proceedings now before court in which ex-Governor Cornell and Mr. L. Bostwick figure remind us of the fact that both of these gentlemen were at one time stockholders of the late Ithaca Organ and Piano Company, Ithaca, N. Y., and Bostwick was president of the same.

ONE of the most encouraging items we have ever come across is this, from the Toledo "News":

Proprietors of the new piano factory at Clyde can't find vacant houses to move into, either for themselves or their employés.

Years ago there was a reed organ factory at Clyde, Ohio, and we learn that in its abandoned sphere a piano factory is to be operated.

THE Norwalk, Ohio, "Reflector" contains a two column descriptive article on the A. B. Chase Company's factory and its thorough equipments, giving its readers in commendable style an excellent estimate of that comprehensive industrial institution in that prosperous Ohio town. We desire to add that the A. B. Chase Company is not only a source of pride to the people of Ohio, but a piano and organ manufacturing establishment to which the whole music trade points with admiration and respect.

A NOVEL use of upright packing boxes is shown in the Ogdensburg "Daily News," which states:

The ballot law makes it necessary, with a ballot 20 inches long when folded as they are in this town, to provide a ballot box with a capacity of about 25 bushels. There are five tickets in the field, and for every ballot voted equally careful provision must be made for depositing the four ballots not voted. The authorities have secured some mammoth ballot boxes for the occasion, neither more nor less than the boxes in which upright Steinway pianos are shipped.

IT is among the possibilities that we may have to report in our next issue a serious change in the affairs of a Chicago piano jobbing and retail house, which, though established but a short time, is, nevertheless, already in trouble. We earnestly hope for the benefit of all concerned in the combination, as well as for the good of the entire trade, that the reports reaching us within the last few days may not turn out seriously, but should the worst come, we doubt that any intelligent member of the Chicago trade will be surprised.

IF anyone questions the sincerity of the Shaw Piano Company in their efforts to give éclat and force to their product—the Shaw piano—and to provide the dealer with the proper material by means of which he can introduce and present the instrument to the consideration of the community, we refer the doubter to the advertising material introduced by the company, the latest specimen of which is a framed colored picture representing a blonde lady seated at a Shaw grand piano, with a handsome violinist at her side turning the leaves of the music from which she is playing. It is a striking combination.

IT is somewhat refreshing to read the following from the Fenton, Mich., "Independent":

We notice our exchanges are speaking of efforts being made to get the Estey organ factory away from Owosso. Since when has Owosso had the Estey organ factory?

During the past few weeks we have seen about a dozen papers from that section of Michigan referring to offers made by various towns to have the Estey organ factory removed from Owosso. It was the Estey furniture factory to which they all were alluding. The Fenton "Independent" finally got at it, but failed to state that the Estey organ factory has been, is, and will continue to be located at Brattleboro.

MR. H. PAUL MEHLIN, the vice-president of the Century Piano Company, who has returned from a recent visit to the Minneapolis factory, reports everything there in a most prosperous condition. The factory is now in full working order, and the pianos that are coming from it are being sold as rapidly as they can be produced. The many friends of Mr. Paul G. Mehlín will be glad to know that he is delightfully situated in his newly adopted city, that he has his children with him and that he is happy and prosperous and contented in every way.

We may confidently expect great things from this making of pianos in the Northwest, and no instrument will be watched with greater interest by the far seeing men in the trade than the Mehlín.

A GENTLEMAN of the name of Dr. R. Braun, of Newark, N. J., recently purchased a stencil piano at auction in this city, paying \$170 for it as a new instrument, such as it was. Through THE MUSICAL COURIER he ascertained that it was a stencil, the name "Demarest" upon it at once indicating to us the nature of the transaction, although we never saw either the piano or the purchaser. As, however, he had sought our advice, we pointed out the way, and last week, at the "urgent" request of the mayor's marshal, the auctioneer returned all moneys laid out for the purchase and transportation, &c., of the piano, reimbursing Dr. Braun in full and removing the stencil box. At the establishment of S. T. Gordon a duplicate of this stencil piano was offered to Dr. Braun for \$175. Purchasers of stencil pianos can always get satisfaction and the money returned free of expense through the

agency of THE MUSICAL COURIER, notwithstanding Mr. Amos C. James and his defense of the stencil. Does Mr. James really appreciate the position in which he has permitted himself to be placed?

SO far as the month of February has gone, Messrs. Decker Brothers' business is satisfactory beyond their expectations. All over the country their agencies are in good condition, their retail trade in New York is exceptionally good and the factory is running full time. These things are as they should be with a representative house, and they show the results of conservative management and the manufacture of high grade goods.

J. B. KILLOUGH, of Florence, S. C., is one of the most enterprising piano and organ dealers in the South, and his friends North will be pleased to learn that his business has been incorporated as the Killough Music Company, with a capital stock of \$10,000. The incorporators are J. P. Chase, J. P. McNeill, J. P. Coffin, W. J. Brown, S. A. Gregg, F. P. Covington, F. M. Lake and J. B. Killough.

IF these men who are constantly parading their portraits in the musical papers would only realize how ridiculous they are making themselves they would want go 'way off' somewhere and hide," said a Western dealer the other day.

"I can't understand," he added, "why any person in the piano business, which is supposed to be dignified to a degree, can lend himself to the schemes in use by patent medicine men and shoe dealers. It's all right for the Douglass \$3 shoe or for Lydia Pinkham's vegetable compound, and it may be all right for Duve Danham, Daniel F. Beatty and a few others, but I don't understand about the majority of people."

"Now, I am a dealer and a practical man, and I don't want anything better to fight a competitor with than a picture of a manufacturer of one of the makes that my competitor handles. All I've got to do is to show that the really way-up makers don't need to exhibit their whiskers to impress people with the merit of their pianos, and my point goes almost every time."

This is, of course, a rather crude way of putting the point, but it is, nevertheless, true that the fashion now in vogue of publishing portraits of individual members of a concern is becoming a trifle tiresome. The biographical notices run in about the same groove, and it is scarcely possible that much benefit to a piano or organ results from the publication of its maker's likeness. In case of some great achievement, in case of death, a man's personality becomes of interest to the members of his trade; aside from that, it is cheap conceit and poor advertising.

There is a large number of men in the music trade whose individual portraits have never yet been published—and it is the individual portrait we refer to, not the firm combinations nor those of officials in the trade, or of men who appear in an official capacity—and to these men who have not yet been glorified with pictures in the music trade papers we recommend a continuation of their policy of modesty, while we congratulate them upon their refusal to have their vanity tickled to the point that produces the photograph. These men understand that the editor who seeks the picture naturally fills the victim with a tremendous dose of taffy, and the men who can withstand that can withstand other editorial blandishments, such, for instance, as exchanges of checks, cashing of drafts, collections in advance and other favors which disclose how poorly equipped these editors are for the work they propose accomplishing.

Come, gentlemen, let us take a little rest and stop this everlasting publication of portraits. The dealers are beginning to feel disquieted and uncomfortable at it and show signs of a desire to have their own pictures in the music trade papers, and when that begins heaven only knows what it will end in. Let us drop it like sensible men of affairs and attend to business.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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ITS VALUE

As an Advertising
Medium.

WORDS OF TRUTH FROM

The A. B. Chase
Company.

IN next week's paper will be found a list or series of letters from members of the piano trade in which ample recognition is made of the value of THE MUSICAL COURIER as an advertising medium, by means of which a large circle of readers are placed in communication with each other for mutual gain and advantage.

That is one of the objects of advertising.

We are to-day enabled to publish another voluntary communication from one of the chief factors of the piano trade, from which it will be learned that liberal advertising in the columns of this paper must unquestionably redound to the ultimate benefit of the firms and individuals who may utilize the same.

The letter in question reads as follows:

Norwalk, Ohio, February 13, 1891.

Editors "MUSICAL COURIER:"

We have received such gratifying results from our full page "Question Drawer" advertisement inserted in your paper of January 7 that we have decided to repeat it. The inquiries and new business already secured from this advertisement not only prove to us that your paper reaches most of the best dealers, but also prove that the best representative dealers in the country are vitally interested in the questions we ask them to consider. Please insert the same questions to occupy a full page in your next issue and oblige,

Yours very truly,
The A. B. CHASE COMPANY.

The "Question Drawer" page will be found in this number of the paper, and will unquestionably bring results to the A. B. Chase Company, and in connection with this advertising order, which is a tangible evidence of the claims we have been making, we are prompted to state that the time has been reached when the piano and organ firms are about to make some definite decision on the subject of trade advertising. There is a universal cry against the indiscriminate waste of money, paid out under the guise of trade advertising under all kinds of pretenses, and some action is about to be taken to reduce the patronage now divided among the music trade papers and paid without distinction of the merit of these papers.

As a matter of course each paper makes its very existence co-ordinate with the existence of the trade, and other equally foolish claims are put forth, all of which should be discarded by the members of this industry for the simple reason that they are ridiculous. As far as that is concerned the piano and organ trade can manage to exist without any trade papers, whereas the opposite condition does not hold.

We are not in a position to dictate in this matter and do not feel inclined to offer even advice or suggestion, but as long as the issue seems to have been made and is about to be decided our opinion is not out of order, and that we present for the benefit of all interested and particularly for the benefit of such persons as have not reached any decision.

The financial condition of a newspaper is the barometer of its merit and gives the proper indication of its value to those who are apt to make use of it. It is our opinion that in order to accomplish certain beneficent results and at the same meet the demands about to be made, which are chiefly in the direction of reducing the number of music trade papers, that all

those papers which are not in a stable condition, which are compelled to collect their advertising accounts in advance, and which are in constant financial difficulties, should combine under one head or management. This will reduce the expenses and at the same time provide for the gentlemen who are now conducting such papers, and who have spent so many years in the apparently useless pursuit of establishing paying or profitable newspaper properties.

They should not be forced into new fields, but all the combined abilities of these editors should be employed for the use and benefit of the trade in which they have shown such deep interest, and for which they have sacrificed so many years of comfort, happiness and activity. Such an amalgamation of these music trade papers would give the trade, in addition to THE MUSICAL COURIER, one or two music trade papers which could, by an adherence to business rules and a proper respect for economic laws, be made useful institutions.

Their combined indebtedness could be wiped out by legal methods, as has lately been the case with one of the very music trade papers we refer to, and with a new start and a combined effort of the various editors here and in Chicago, one or two music trade papers could take the place of the eight music trade papers now conducted in opposition to THE MUSICAL COURIER.

Many years of experience in the conduct of a successful newspaper have naturally educated us in this particular professional work, and in case of the fruition of this plan we agree hereby to furnish, free of charge, any kind of general advice to any such combination of music trade editors for the purpose of aiding them to build up a good, solid and substantial trade paper that can take the place of the present mass of hybrid organs that appear to be demoralizing the editors themselves, and as years pass on are driving them gradually deeper and deeper into the morass of debt, despair, folly and failure.

THE ASSOCIATION.

WE do not think that it is wise for any music trade paper to take an attitude as opposed to the present Piano Manufacturers' Association of New York City and Vicinity, which is the case with some of our too numerous contemporaries.

The association as now constituted has in its organization the elements of a strong official body which, with proper management, with the burying of individual interests for the benefit of the whole, may in time develop into a potent factor in the music trades. To accomplish the best results it would seem to us necessary that these many concerns that are not now on the membership rolls should be invited to join, to the end that in the event of questions arising in the future the entire New York trade may present a concrete front and meet the issue as one body.

Should this feat be accomplished—if all or the majority of firms in New York are embraced in the association—the example would, in our opinion, surely stimulate similar action on the part of the manufacturers in other cities. Could this be done and a general meeting be arranged at which all associations or committees from all associations could meet in semi-annual or annual congress, then definite and effective moves could be made that would be of actual practical value to the trade at large—the trade at large embracing dealers as well as manufacturers.

Of such a movement THE MUSICAL COURIER is thoroughly in favor and it stands in thorough favor of the present P. M. A. of N. Y. and V., in as far as that association has influence.

Considerable talk has been current of late as to the attitude of THE MUSICAL COURIER during the recent strike of the varnishers. During most of the time of the strike there was no organization other than a preliminary one, and it is a very open question as to how much influence this preliminary organization had upon the adjustment of affairs. In other words, it is no doubt true that each concern that was enrolled in the preliminary organization would have taken the same stand individually as it did as a member of the body. It must be remembered that a number of firms withdrew from the preliminary association because they deemed it wise to join the majority of factories that were running at the varnishers' hours, and it must also be remembered that some of the

members of the preliminary association were not affected by the strike, as their shops are not, and were not then, "union shops."

We think that it is now generally agreed among the members of the present association, as it is among the firms who have never so far participated in the association, that it would have been far wiser for all concerned had they temporarily yielded to the demands of the varnishers and quietly founded a permanent organization to go in effect on January 1, as this present one was. By this diplomatic move it would have been possible to embrace many prominent houses who are now without the organization, as well as a number of smaller houses who were not able to stand the pressure of an active strike. The majority of makers would then have been upon an equal footing, and an organization taking in a majority of New York concerns could have been accomplished.

There is, however, still time for the present association to enlarge its membership, to strengthen its force and to make itself more powerful and independent than ever. This must be done by enlisting the chief houses now outside of it (and as many of the smaller houses as possible), and to do this it must be held in mind by the wise men of the present association that the gentlemen who did not join them last fall are justly entitled to their opinions, and that they are quite as well convinced that they did what was right and to their best interests as are the gentlemen who formed the association. The way to bring them into the organization is to announce the constitution of the association, to solicit qualified members either in the trade papers or by private interviews, and to cast the whole scheme of a piano manufacturers' association upon broad lines which shall give it a large enough scope to deal with really vital questions in a firm and decisive manner.

There has been an apparent panic among our too numerous contemporaries as to what might be done in relation to them by the present association, and many hints are thrown out as to an "official journal" and all that sort of stuff. So far as THE MUSICAL COURIER is concerned it courts an inspection of the music trade journals, and will furnish to the association any reasonable particulars as to itself. So far as the "official journal" idea is concerned it is not seriously considered, for an "official journal" would necessarily be a part and parcel of the organization, and would no longer be able either to do it justice in criticism or to aid it in producing objective results.

But outside of this view of the case there is no doubt a rather decided opinion prevailing, not only among the members of the association, but in the trade at large that the competition among the music trade papers now competing to take rank with THE MUSICAL COURIER is so costly to the trade that some action should be taken to reduce their number. Nine trade papers in a trade limited in its resources is considered too many and those who take that view may be right. We are not deeply interested in the question, believing that the law of the survival of the fittest will be a much stronger element in influencing the future of trade papers than any combined action of the trade or a trade association, for no matter how united such action may be it will never destroy the desire for self preservation, out of which the spirit of competition and rivalry grows, and this very spirit will not permit firms to work mutually into each others hands. They will always distribute their advertising patronage where they believe it will do them *individually* the greatest good and they will never consider any association as a mentor in this respect.

For these very reasons the trade association should be, and must be, supported, as it is a movement in the direction of broader views and a broader policy, and when this can be attained then, and then only, will the question of trade journalism be treated altruistically, and not, as it now necessarily is, egoistically.

Card.

MR. CHANDLER W. SMITH

Respectfully announces to his friends and the public that he has severed his connection with Chickering Hall and warerooms, and has associated himself with the Mason & Hamlin Company, in their piano department, where he will be pleased to receive his patrons and friends with the same courtesy and attention which it has been his pleasure to extend to them in his former position.

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HAMBURG, GERMANY.

WEGMAN & CO., the Auburn piano manufacturers, are now negotiating for the lease of the Logan Silk Mills, a large building which would be properly adapted to the growing business of this firm.

PARTICULAR attention is called to an article in this paper originally published in the New York "Staats Zeitung," entitled "Evolution of a House." It refers to the firm of Sohmer & Co., a house whose reputation is now world wide.

THE case of the People v. Franko is set down for to-morrow (Thursday), and it is generally supposed that the State is not very anxious to go to trial. Some of the State's witnesses cannot be depended upon, and we should suggest to the district attorney, in view of recent developments, to drop this matter entirely. It is a useless expenditure of money. We understand that Franko is anxious for a vindication and will oppose any efforts to drop the case.

SINCE the establishment of the New York factory of the firm of Herrburger-Schwander under the supervision of their American and Canadian agents, Messrs. Wm. Tonk & Brother, of 26 Warren-st., the consumption of "Herrburger actions" has been greater than ever before. It was thought by many at one time that the present new import duties would seriously damage the trade in foreign actions, but the condition has been cleverly met by the opening of the shops here, and the results thus far have been satisfactory to all concerned. There is no better action made in all the world than this "Herrburger action," and every piano maker who has used it have found it far beyond the average, and has continued its use some of them for over 20 years.

THERE is some talk of Messrs. Haines Brothers opening a retail wareroom on 125th-st., this city, which is the Harlem Broadway. We do not know that such a move has been definitely decided upon, but it would seem to be in a line with the general progress of the house. It is now quite a time since Messrs. Haines Brothers have had sufficient retail representation, and the piano as well as the members of the firm stand so high in the esteem of Harlem people that we can but predict success for the new venture if it is decided upon. If Messrs. Haines Brothers will make a combination with some manufacturer of a cheaper grade of goods, so that all classes of customers can be accommodated, there is no doubt, that Harlem will have another first-class retail piano store.

CROW eating seems to agree with our esteemed contemporaries, for last Saturday three of them wrote abject excuses for publishing naughty things about the "Evening Post" and its music critic, Mr. Henry T. Finck, although they put on an appearance of great nerve and bluster and self importance. But, all the same, they had to swallow the crow. That's good, very good! A newspaper man makes charges without being in a position to produce the evidence makes himself ridiculous, and crow eating is quite appetizing for such individuals.

Why don't these papers get at the news? As an instance: Alfred Bellak, an important member of the Philadelphia trade, died last Wednesday; the fact was known here by dozens of people in the trade on Thursday; not a music trade editor outside of this office knew it on Saturday. The whole trade department of "Music and Drama" is bodily stolen from last week's MUSICAL COURIER. Take the two papers—MUSICAL COURIER, February 11, and "Music and Drama," February 14, and you'll find every article in the latter paper is cribbed—sometimes bodily, from this.

Of course, if we should copyright our weekly edition (which we are tempted to do in view of this continual piracy) the editors of these trade papers would not be able to publish anything, and that would probably suit the trade still better. Suppose we copyright?

Receiver's Sale.

I WILL positively close out, during the next 15 days, the entire stock of Davis Brothers at private sale, for cash, regardless of cost. Now is the time to secure bargains in pianos and organs, stationery, sheet music, musical instruments, &c. If you desire to save money see my offerings. T. F. JOHNSON, Receiver of Davis Brothers, Savannah, Ga.

THE EVOLUTION OF A HOUSE.

New York "Staats Zeitung."

ALL organic creations of nature belonging to the highest order have approached their perfection gradually and the period of this development embraces about one-third of the life of the species. Only in exceptional cases is this rule violated. This formula of nature applies as well to the spiritual and moral development as it does to the physical. The poet says that it was by the means of work only that the gods succeeded, and Lessing established the aphorism that "talent" means "work and will." With these two elements, work and will, even the highest aims can be obtained and the greatest difficulties overcome. He who attains an aim has conquered in this struggle for existence; he survives as the strongest and the fittest.

The observations of all intelligent persons have led them distinctly to notice that these truths apply to the development of art and the evolutions of all kinds of art industries, which have become particularly interesting for the reason that they have engaged the attention of such a large number of talented individuals. As soon as any great success has been achieved in one of these subdivisions of industrial life the advantages and the gain that accrue attract competition and necessarily intensify the struggle for existence.

As an application of an individual case we can instance the situation of the young firm of Sohmer & Co. about fifteen years ago. Piano manufacturing already ranked high among the art industries of the country, both in regard to the quality of pianos made and the enormous amount of capital invested in the business. To embark in an enterprise in this field called for great courage and confidence—courage in recognizing the difficulties that would be encountered, and confidence in the ability ultimately to achieve success. Indeed, Messrs. Sohmer & Co. by entering the lists of competitors in the Universal Exposition of 1876 in Philadelphia, where they at once won a place of honor among old-established firms, demonstrated to the world that they were endowed with these necessary attributes of success.

Looking back to their history we find that this was the only episode in their career that can be attributed to luck, and that the firm knew how to avail themselves of it through increased activity and indefatigable work is acknowledged at the present time both in Europe and in this country. The result was that they soon doubled and then trebled their production of finished instruments. In an unprecedented manner they disclosed the ability to force recognition of their worth and the value of the article with which their name is connected so intimately.

In furtherance of the plan and the scope of their operations, and without being or appearing to be obtrusive, they understood how to utilize the public temper, and where speech or the printing press did not suffice to enlarge the environment of their fame they took recourse to art and necessarily sought the aid of the artist. It was no less a person than Mr. Joseph Keppler, who with his pencil depicted in brilliant strokes the triumph of the firm and while honoring them honored himself. Who does not remember those humorous cartoons attracting at the same time the earnest attention of the people, in which Franz Liszt and again Bismarck were depicted as sitting before a Sohmer Grand.

What on these occasions the art of drawing and coloring accomplished as a well earned tribute to merit, the mouth-piece of public opinion—the daily as well as the periodical press—indorsed in numberless instances without the slightest hesitation. The Sohmers, one is almost prompted to say, are favorites of the press. They have never found it necessary to make use of apologetic puffs, as is usual in their branch of business, but, like cultured people, whenever they sent their card to the press it was favorably received, and to-day the press returns its compliments to them.

The growth of this establishment, even in this progressive land, is almost without parallel. From making 150 instruments per year, as they did in the beginning, the firm now actually make and finish 2,000 pianos annually and employ about 350 workmen all the year round. Their factory building is located in Astoria, its dimensions being 100 feet front, 200 feet deep and six stories high. The lumber yards have an area of 30,000 square feet, but this does not represent all the space devoted to their establishment, for on the corner of Fourteenth-st. and Third-ave. they occupy, in addition to their splendid warerooms, a four story edifice, in which can be found the polishers and tuners of the firm, who add the last finishing touches to the parlor grand, upright and concert grand pianos that are shipped by the firm to all points of the compass. Square pianos, which but few people of musical taste now fancy, do not figure very largely in piano making at this date.

As to the artistic value of these instruments no weightier evidence can be adduced in their favor than that of the constantly increasing demand for them. No salesrooms in

this line of business are so constantly crowded with purchasers, pianists, music teachers and others interested in music than are those of Sohmer & Co. With his natural suavity and pleasing manners the senior member of the firm, Mr. Hugo Sohmer, can be seen imparting information to both friends and strangers, and here also may be seen Mr. Joseph Kuder, the technical superintendent, as well as Mr. Charles Fahr, who has charge of the finances and advertising, and Mr. George Reichmann, in charge of the warerooms, as chief salesman.

To what extent this immense work has been subdivided by these four partners whose efforts have attained such gratifying results can hardly be comprehended by the layman. The music trade press has paid a great and worthy tribute to their restless energy, to their indefatigable thought and activity, which are now universally recognized by all who come in contact with them.

In accordance with the rules adopted to perfect their relations with the outer world, the firm have also thoroughly adjusted their own internal organization. The four men who compose the firm represent an absolutely united body; united not by blind chance, but by the conscious feeling and the thorough knowledge of their high aims and purposes. It needs only a superficial observation to perceive that here exists a spirit of harmony seldom met elsewhere in spheres where men are supposed to co-operate for a common result.

This is one of the reasons why the firm exercise such powerful influences on their outside representatives, and through them upon the industry of the world at large and the masses from whom the piano purchasers are drawn, and these very influences make their relations to their competitors a unique example of the result of the highest mercantile ethics applied particularly to a line of industry in which the competition is so acute.

Considering, as we have already stated, that the piano business at the time of the founding of the firm of Sohmer & Co. had already reached a highly flourishing state making it exceedingly difficult for beginners to enter the field, the success of this house appears in contrast yet more brilliant and places its members in the most favorable light. This light becomes the more intense in view of the fact that since the establishment of the firm a number of financial crises have swept over the land, throwing obstacles in the path of great enterprises and crippling countless numbers of them. The labor troubles also, which in many cases paralyzed industry, and a few months ago this particular industry, must be taken into consideration.

These disturbances did not affect the house of Sohmer & Co. The business tact and commercial knowledge of the members of the firm enable them successfully to encounter at any time financial emergencies and workmen's demands, the latter always being met by them in a spirit of conciliation, without which industry does not seem to be able to prosper.

Whoever carefully considers the remarkable career of this firm will understand how the house of Sohmer & Co. has reached its present pinnacle of fame.

"Sound" Judgment.

THE ability to discriminate between what is pure and harsh, what is true and false in sound, that fine sense of hearing which enables its possessor to carry tone quality for hours and even days, is a gift as rare as it is enviable. It is a remarkable fact that apparently fair and impartial judges will differ most widely as to the merits of an instrument, be it a violin, a cornet, or a piano. "Many a time and oft" has it happened that a veritable tin pan was on the next morning praised in the newspapers as a magnificent piano. Of course, the writers honestly thought it was. Discussions as to the relative merits of instruments are of constant recurrence, the participants in many instances being influenced more or less by the particular make they happen to possess. Rarely, very rarely indeed, does it occur that there is practically no difference of opinion, except, perhaps, from some erratic iconoclast, who loves opposition solely for argument's sake.

An occasion of this kind happened last week, when the piano played on by Miss Cecilia Gaul, at her recital in Lehmann's Hall, was pronounced by all judges to have been one of, if not the very finest, ever heard in concert in Baltimore. It was universally commented on and its praises were sung on every hand, notwithstanding the chandelier's determined efforts during one piece to add its discordant rattling and jingling. Perhaps that was its way of showing its sympathetic accord with some particularly fine note. The New York MUSICAL COURIER, a recognized authority on all musical matters, says in its issue of February 11: "The piano was superb—simply overpoweringly delicious in the purity of its tonal quality; an instrument as great as some of the works she played." The most complete and just description ever put on paper in so short a sentence. Could it have been anything else but a Steinway?

The above is from the Baltimore "Sun," of February 14, and it is written by someone who is evidently better qualified than the average person to express an opinion on a piano. THE MUSICAL COURIER would be pleased to learn who it was who penned these lines.

STEINWAY & SONS

beg to announce that they have been appointed by Royal Warrant, dated May 29, 1890, Piano Manufacturers to

Her Majesty the Queen of England.



A cablegram, dated London, June 18, 1890, informs Messrs. Steinway & Sons that they have further been honored by the appointment of Piano Manufacturers to

Her Royal Highness the Princess of Wales.

Another cablegram, dated London, October 6, 1890, informs Messrs. Steinway & Sons that they have been additionally honored by the appointment of Piano Manufacturers to

His Royal Highness the Prince of Wales.



STEINWAY & SONS,
Nos. 107, 109 & 111 East Fourteenth Street,
NEW YORK.

STEINWAY HALL,
 15 Lower Seymour Street, Portman Square, W.,
 LONDON, ENGLAND.

**EUROPEAN
 DEPOTS:**

STEINWAY PIANOFABRIK,
 St. Pauli, Neue Rosen-Strasse, 20-24.
 HAMBURG, GERMANY.

A TRADE DINNER.

IT is said that the Piano Manufacturers' Association of New York and Vicinity has decided to give a reception and dinner some time during the end of March at Delmonico's. As guests prominent piano manufacturers outside of New York city are to be invited.

TROUBLE IN EVANSVILLE.

WE refer our readers to the Chicago letter in regard to a defalcation involving the firm of C. Schmidt & Co., piano and organ dealers, Evansville, Ind. The Mr. Ritter referred to had as a manager of the firm Oliver Wiggins, who was formerly with Emil Wulschener, of Indianapolis.

A dispatch to THE MUSICAL COURIER, dated Evansville, February 14, states:

Editors Musical Courier:

Ritter defalcation reported at \$35,000. Schmidt business in hands of home creditors.

The amount in which this Schmidt business is involved was not known at the time of going to press.

It Should be George.

IN commenting on August Gemünder's taking his sons into partnership, the "Mercantile Times" says: "To-day August Gemünder is recognized as the foremost of living authorities upon violins and violin making. And he has two sons of whom it can honestly be said that they are 'chips of the old block.' They inherit not only Mr. Gemünder's sterling personal qualities but also his science and art, and we are glad to see that he has at last taken them both in partnership, under the firm style of August Gemünder & Sons. Mr. August M. Gemünder and Mr. Rudolph Gemünder, the two sons in question, are well and favorably known to musicians the world over, and there is not the least doubt but they will long maintain for the house the splendid reputation so honorably won by its respected founder."

Without disparaging the talents of Mr. August Gemünder and his sons, we desire to say to the "Mercantile Times" that the celebrated Gemünder, the violin builder of world renown, is George Gemünder, of Astoria, N. Y. Mr. August Gemünder is a good bass builder, but the great violin artist of the day is George Gemünder.

George Gemünder.

IN another column of this issue the attention of violin enthusiasts and the public in general is called to a special advertisement of George Gemünder's art works, viz., violins, violas and cellos. Since the great London Exhibition of 1851, and again in Vienna in 1873, George Gemünder's works have demonstrated that they rank in first place among modern productions of their class, and that many of the Italian violins could not be compared to them in tone. For some time a veritable craze to possess and buy only Italian violins seems to have prevailed, but many have found to their sorrow lately what their prejudice against a modern make, combined with their inability to judge violins, has cost them.

Many of George Gemünder's finest imitations have repeatedly been taken for fine specimens of genuine Italian master works, both in this country and in Europe, and some of the greatest authorities have termed George Gemünder the modern Stradivarius. George Gemünder is the oldest established violin maker living and unquestionably the most experienced of all modern makers, and a thorough judge of the king of instruments, the violin. He is the only living violin maker who has enjoyed the traditions of the Stradivarius school with Vuillaume, and which will be inherited and continued by his sons.

Connoisseurs and all lovers of fine violins would do well to see the fine collection he has placed for the convenience of the public at 27 Union-sq., New York, and on personal inspection convince themselves to what degree of perfection George Gemünder has brought the art of violin making.

Merrill Coming.

(Special Cable to "New York World.")

LONDON, February 16,

MR. MERRILL and Miss Smith, accompanied by Miss Robertson, of Lawrence, Mass., will leave Southampton for New York on Thursday next by the steamship Spree.

They have both received Boston and New York newspapers containing accounts of French's accusations against them, and Mr. Merrill declares that he will make French suffer for his conduct. He states that he has been informed by cable that French has, since the receipt of Miss Smith's first refutation, called at her father's house in Boston

and openly charged him (Merrill) with being a married man. Merrill states that he has never been married and is furious over the matter.

Miss Smith denies emphatically French's story regarding the marriage and says that last June French asked her to marry him secretly in his own study. She emphatically refused. He then produced a bible and told her that if they both placed their hands upon it and swore they were willing to become man and wife that ceremony was just as binding in law as any other. She told him that she did not believe him and was not quite such a fool.

She says that she received letters from her mother to-day informing her that French had had an interview with her father at their house in Boston, during which he swore that she had taken such an oath, and that from June till October of last year they had lived together as man and wife. She denies this altogether, and asked whether one could believe that any man who had traveled as French had could honestly believe in such a ceremony.

She states further that before leaving Boston they returned each other's letters and that he kept back some of hers purposely, which he has published, and this, she contends, is but another sample of his villainy.

Miss Smith admits having acted indiscreetly in going to his house alone, but asserts that he almost hypnotized her. She firmly adheres to the statement that she never acted in an improper manner with French, and says that his story is a deep laid plot to ruin her reputation and bring disgrace on her family in revenge for her breaking off her engagement to him.

Merrill says he will thrash French on sight, and is going to America for that express purpose.

A Rare Chance

To obtain a celebrated George Gemünder violin, viola and 'cello, at a special sale, is now offered for a limited time at moderate prices. They are recognized in Europe and in this country as superior to any other modern makes. A trial will convince the most sceptical. Make no mistake and buy a George Gemünder violin. Gemünder is the oldest established violin maker living. Call and see the fine collection on exhibition, or write for particulars to

GEORGE GEMÜNDER, JR.,

27 Union-Sq., New York.

In Town.

THE below mentioned members of the trade have been in town since our last issue:

J. H. Stiff.....Atlanta, Ga.
O. A. Kimball.....Emerson Piano Company, Boston, Mass.
Harry Wells.....Emerson Piano Company, Boston, Mass.
Fredk. Powers.....Emerson Piano Company, Boston, Mass.
M. W. Guernsey.....Scranton, Pa.
Henry Steinert.....Cincinnati, Ohio.
E. N. Kimball.....Hallet & Davis Company, Boston, Mass.
Levi K. Fuller.....Estey Organ Company, Brattleboro, Vt.
E. D. Buckingham.....Utica, N. Y.
E. L. Thayer.....Fort Wayne Organ Company, Fort Wayne, Ind.
Mr. Suckling.....Suckling & Son, Toronto, Canada.
Harold Booth.....R. C. Mason & Co., Camden, N. J.
Edwin H. Droop.....E. F. Droop, Washington, D. C.
Oscar H. Bollman.....Bollman Brothers Co., St. Louis, Mo.
R. Lertz.....Baltimore, Md.
J. Cumston.....Boston, Mass.

The Trade.

—Otto Woltz has opened a music store at Belleville, Ill.

—W. E. Peabody, music dealer, Poughkeepsie, N. Y., has given up his place of business.

—The New York Music Publishing Company, 9 East Fourteenth-st., lost \$1,000 by fire on Sunday night.

—They have passed the second story of the Nelson piano factory building now in course of erection at Muskegon, Mich.

—Harlow's music and piano stock, now at 6 Court-st., Binghamton, N. Y., is to be removed to new and large quarters at 94 State-st.

—F. K. Gower, dealer in musical instruments, Great Falls, N. H., has been burned out "by fire," as our contemporaries would say. No insurance.

—The Western Cottage Organ Company's workmen, Ottawa, Ill., who had been laid off for some time, went to work again on a nine and a half hours basis on Tuesday last.

—The Plaza Hotel, at the entrance to Central Park, has just acquired a beautiful enameled Steinway grand, with artistic hand carved ornaments, decorated in the best and most approved style.

—"Do you consider this piano any more reliable than the others because it is upright?" inquired the caller. "No, sir," answered the dealer. "Those others are perfectly square."—Bangor "Commercial."

—The C. J. Whitney Company, of Detroit, are looking about for a large warehouse on Woodward-ave., the principal retail thoroughfare, for the purpose of locating their piano and music business in more adaptable quarters.

—J. E. Perley has purchased a half interest in Hamlin's Art Emporium and Music House, Emporia, Kan., and the firm will be known as Hamlin & Perley. Mr. Hamlin has been in business about four years and has made a success of it.

—Trade mark No. 18,948, applying to guitars, banjos, zithers, mandolins and like stringed instruments, has been issued to Max Meyer & Brother Company. Trade mark No. 18,939, applying to musical instruments, has been issued to C. G. Conn.

—Mr. O. A. Kimball, of the Emerson Piano Company, was in town last week accompanied by Mr. Henry Wells, of the Emerson factory office. Mr. Kimball and Mr. Wells sailed on Saturday for Florida, where they will spend some time together, after which Mr. Kimball will make an ex-

tended trip before returning home, Mr. Wells remaining in St. Augustine until he has quite recovered his health.

—Dayton's piano and organ store at Eureka, Cal., was recently severely damaged by fire.

—The new president of the Prescott Piano Company, of Concord, N. H., is H. J. Crippen, Esq.

—J. M. Muir, Plattsmouth, Neb., has opened a repair shop for the repairing and tuning of pianos and organs.

—Simon & Co., of Ottawa, Ill., will call their Rockford branch the Rockford Music Company (see last week's MUSICAL COURIER).

—According to a communication from the Colby Piano Company, Erie, they are turning out 25 pianos a week and are behind orders.

—Lehr's reed organ factory at Twelfth and Elm streets, Easton, Pa., is fast nearing completion. The tower and reservoir were finished Thursday afternoon.

—Col. William Moore, president of the Everett Piano Company, Boston, and his little daughter recently gave a theatre party to many children at the "Ship Ahoy" performance.

—Mr. W. W. Kimball has resolutely fought through his recent sickness and is now about again looking after his affairs, though it is probable that he will not run upstairs three at a time for a while.

—Mr. E. M. Giddings is about to open a new and handsome music emporium at 55 Twelfth-st., Wheeling, W. Va. Pianos, organs, musical merchandise and sheet music will be on sale in variety and in quantity.

—A. C., La Crosse, Wis.—Why come all this distance to ask who sells the Story & Clark organs at Milwaukee? Mr. Edmund Gram, 207 and 209 Grand-ave., Milwaukee, is the representative.—EBS, MUSICAL COURIER.

—The report published in an Indiana paper that S. A. Karn, the piano and organ dealer at Fort Wayne, Ind., had removed to Payne, Ohio, is not true. It may have been occasioned by the fact that Mr. Karn sells many instruments in and about Payne.

—The Charles Parker Company, of Meriden, which runs a large establishment at Yaleville for their wood work, has just begun on a job of 15,000 piano stools of all styles and prices. This is a larger number than there have ever been made in one season before.

—It is reported that Mr. Bornhoeft, of the late firm of Bornhoeft & Gollnick, is going to start a retail piano warehouse in Harlem. Mr. Bornhoeft has long been known as a funny man—at least, he says himself that he is funny—and probably this is one of his silly jokes.

—The band at Washington, N. J., has purchased, through Mr. Parsons, of the Needham Organ Company, who kindly furnished them at cost, four new instruments—tenor, tuba and two alto horns. By a subscription they hope to secure a whole new outfit of instruments.

—D. B. Richardson, the clerk in J. T. Rider's music store, Poughkeepsie, who went to Atlanta, Ga., for the benefit of his health, has written home that he feels very much improved, and intends to give "Davy Crockett" a rousing reception when they visit that city in the spring.

—The school entertainment in aid of the piano fund at Rockville Centre, Long Island, will take place on Monday evening, the 23d. It will consist of a miscellaneous program of music, elocution, sketches and tableaux, and conclude with an amusing farce entitled "The Quiet Family."

—We are pleased to notice in the Cambridge, Vt., "Transcript" that Eddie Wilson, of Johnson, has gone to Morrisville to open a music store. Now, Eddie, if the proprietor of that music store catches you trying to open his place of business he may put some buckshot into you.

—Haines, Foster & Waldo, piano and organ dealers, claim that M. D. Chambers wrongfully detained a Behning piano belonging to them. They have brought suit either to gain possession of the instrument or to get a judgment for \$365 and \$100 in addition for the detention.—Minneapolis "Tribune."

—Mr. Karl Fink was in Boston last week and he was also in New York last week. It is probable that he will be in New York this week if he is not in Boston this week. Next week he will probably be in New York or Boston if he is not in Boston or New York. He authorizes us to deny that his portraits are on sale at the news stand at the Adams House.

—We are pleased to announce that Mr. C. F. Chickering has sufficiently recovered from his long illness to be out again. He was at Chickering Hall one day last week for the first time in several months, and, though considerably altered, he is said to retain much of his old time cheerfulness and to feel confident that he will be quite well again in the spring.

—Miller Brothers are a new piano and organ house at Halifax, N. S., who handle Canadian goods only thus far. The Karn organs and pianos, made at Woodstock, Ont., and the Evans Brothers pianos, made at Ingersoll, Ont., are the instruments they are selling. We learn that they are enterprising and have ample capital, and they should try some of the goods made this side of the line.

—George W. Badger, who was a contractor at Steere & Turner's organ manufactory, and later went to Brooklyn and embarked in the manufacture of instrumental pipes for church organs, has moved his household goods there and expects to be settled in Brooklyn very soon. His wife will remain and visit relatives for a few days. Mr. Badger has the best wishes of his friends in his new field.—Springfield "News."

—We are glad to tell our readers that the firm of Bornhoeft & Gollnick, the piano key makers, have dissolved partnership, Mr. Gollnick continuing. Mr. Gollnick is a quiet, conservative, honest man, who is thoroughly practical, and who will win to himself much new trade now that he is no longer hampered by a bluffon. It was only a question of time when this thing would happen, and we congratulate Mr. Gollnick and wish him much success.

—Last week we referred to the fire at J. W. Burke & Co.'s piano warehouses, Macon, Ga. The "Telegraph" of that city says:

The entire building and most of the stock of J. W. Burke & Co.'s music store were burned Thursday night. By hard work some 25 or 30 pianos and organs were carried out in good order. This able and enterprising firm has rented the new store opposite the market on Poplar-st. and will there offer all pianos saved from the fire at specially low prices as soon as the insurance is arranged. Anyone contemplating a purchase will do well to look at this stock. Some of it is perfect and untouched.

—Smith & Nixon's Fourth-ave. opening occurs in their handsome new warehouses next Thursday and Friday afternoon and evening. Handsome souvenir programs have been prepared and concerts will be rendered both evenings by Louisville's leading soloists. Professor McQuown's full orchestra will render popular programs both days. The new warehouses are the largest and handsomest in the South, and Smith & Nixon add to their popularity by increasing their facilities for handling their very large and growing business.—Louisville "Post," February 11.

—In a reference to McArthur's music house, Knoxville, the "Journal," of that city, says:

Before the founding of what has, since its foundation, been recognized as one of the leading business houses of the city, and which is the oldest established music house in East Tennessee, very little was known of the piano and organ business through the medium of the press, but when Mr. McArthur established his music business in Knoxville he let the people of East Tennessee know of its existence, and the large trade now enjoyed by this house can truly be attributed to the fact of its never advertising what it did not have or could not do, and to-day his business stands in the foremost ranks among the reliable and progressive music houses in the United States.

WANTED TO PURCHASE—The scale and patterns of an upright piano. Must be 7½ octaves, full iron frame and height not to be less than 4 feet 7 inches or more than 4 feet 8 inches. Address Post Office Box 1721, Boston, Mass.

A WONDERFUL PIANO.

? DO you know that the A. B. CHASE Piano stands in the front rank with the very best instruments -- made in this or any other country? ?

Question

DO you know that the A. B. CHASE Pianos are now represented in many of the large cities -- by the very best dealers and sell quickly at -- stiff retail prices? ?



Drawer.

DO you know that the A. B. CHASE CO. will only place the agency for their Pianos with -- the very best representative dealers? ?

? DO you know that for these and many other reasons the agency for the A. B. CHASE Piano -- is one of the most desirable and valuable -- agencies that can be secured? ?

THE A. B. CHASE COMPANY

NORWALK, OHIO.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
230 STATE-ST.,
CHICAGO, February 14, 1891.

THE first of the Chicago trade dinners took place, as announced, last Tuesday afternoon, and was socially a complete success, so much so that it was resolved to have one once every three months and have new officers for each meeting. There were present at this meeting some 50 members of the trade, and Mr. Bruno, of New York; Mr. James Hollyer, of New York, and Mr. George F. Root were the only guests present. Mr. I. N. Camp was the presiding officer, but no business was even broached, except at the very last moment a resolution was passed to try and have the chattel mortgage laws so modified as not to require the paper to be signed by both husband and wife, and while they are about it they might just as well agitate the question of "acknowledging," which now has to be done before a justice of the peace, whereas much more important documents are made strictly legal with only a notarial certificate. However, at future meetings it is proposed to bring up business subjects for complete discussion.

Mr. C. M. Richards, of Fort Scott, Kan., is in the city and has with him a piano with a new transposing keyboard of his own invention. As there are already transposing keyboards which do not seem to be in very great demand, and the Jankó keyboard besides, which is a transposing one in itself, there is small likelihood of this one being snapped up so suddenly as to make Mr. Richards' head swim. By the way, what has become of that other keyboard invented by some party of the name of Albright, in Germany, which THE MUSICAL COURIER had a description of something over a year ago?

Messrs. Curtice & Thiers, of Lincoln, Neb., one of the large concerns in the Northwest, and direct importers of small goods, have dissolved, Mr. George F. Thiers retiring. The business will be continued under the title of N. P. Curtice & Co., with the same line of pianos, viz., the Weber, Wheelock and Shoninger.

Messrs. Wm. H. Bush & Co. are at the present time shipping more pianos East than West, Massachusetts and Maine, both being consumers of their product as well as other Eastern States. This seems like carrying coals to Newcastle, when there are so many pianos of so many different grades manufactured right at the doors of the localities mentioned.

The only members of the board of directors of the Manufacturers Piano Company who were present at the semi-annual meeting which occurred here this week were Mr. Charles C. Curtiss, Mr. Wm. E. Wheelock and Mr. Charles B. Lawson. As this was not a very important meeting, and the business of the house is so thoroughly satisfactory, the absence of the representatives of the Weber and Stuyvesant was of no particular importance, there being a quorum without them. Mr. Albert Weber was expected to be here, but was detained on the road; it is, however, still expected that he will be in Chicago soon.

The Smith & Barnes Piano Company have just issued a neat and attractive catalogue.

The following is a communication from Evansville, Ind., which will interest the trade:

EVANSVILLE, Ind., February 13.—The announcement was made on the streets this morning that Charles Ritter, paying teller of the First National Bank, was a defaulter. His trustworthiness was never doubted, and so high did he stand in the esteem of the officers of the bank that he was given unusual privileges as regarded its financial affairs. He covered up his peculations by a most ingenious system of false entries, which positively defied investigation by an ordinary person and which could only be unearthed after diligent search. During the recent illness of Mr. Ritter his post was filled by one of the other clerks and an examination of his books followed.

At first the investigation showed only meagre peculations, but as the inquiry into the books progressed the amount swelled to such proportions as to cause alarm among the stockholders. The investigation is still being prosecuted, but enough is known to warrant the statement that his shortage will reach \$50,000. His bondsmen will see that the bank suffers no loss. It is the common opinion of all who know Ritter that the funds alleged to be appropriated by him from the bank have been placed in his private business. That he has been putting large sums of money into his business is evidenced by the establishment of branch houses of the Schmidt music house in various cities surrounding Evansville.

Mr. Ritter is the head of the Schmidt music house, and has been ever since the death of Charles F. Schmidt several years ago. He was a favorite in the institution of his employment, where he was virtually raised, having been there for more than 20 years. There had never been one iota of suspicion upon him. When confronted with the charge of fraudulently

appropriating the money he broke down and made a full confession, acknowledging his guilt without assigning any reasons. Ritter was a model man in every particular and devoted his whole time to his wife and family. —"Herald."

A prominent house in Chicago long since refused credit to the concern named in this article, but, as they say, it was simply on general principles, and while speaking of credit it would be well if the piano and organ trade could be as well equipped as to the readiness of discovering the commercial standing of dealers as is the organization of the small goods dealers, which is so complete that a Western dealer of doubtful standing after exhausting his credit with the Western jobbers would find it impossible to obtain credit with the Eastern jobber, and vice versa with the Eastern dealer unworthy of credit.

Mr. James Hollyer, of the New York branch of the Mason & Hamlin Company, has been paying the Chicago branch quite a visit and is still here.

Mr. P. J. Healy leaves to-day for California. He will probably stop over at one or two of the principal points on his return trip, which will be in about two weeks.

Mr. R. S. Howard, representing the New England Piano Company, is in town to-day and leaves to-night on an extended trip to the Pacific Coast.

It is very probable that the Kimball Company will soon move into their new quarters on Wabash-ave., the premises being now nearly completed.

A thorough investigation on several bases, such as workroom, workmen, &c., discloses that THE MUSICAL COURIER was correct when it stated that the output of Chicago made pianos in 1890 was about 7,000. It did not pass that figure.

Alfred Bellak.

THE friends and business acquaintances of James Bellak, of Philadelphia, were surprised and shocked to learn last week of the death of one of his sons, a young man who has been strongly identified with the business. The notification in the Philadelphia papers of last Thursday read:

BELLAK.—On the 11th inst., Alfred, youngest son of James and Nina Bellak, in the 33d year of his age.

The relatives and friends of the family are respectfully invited to attend the funeral, on Saturday at 1 o'clock, from his parents' residence, No. 1327 Spruce-st. Interment at West Laurel Hill Cemetery.

The following tribute "in memoriam" from a Philadelphian gives an estimate of the character of the deceased and the esteem in which he was held by his friends.

PHILADELPHIA, February 15, 1891.

Editors Musical Courier:

Mr. Alfred Bellak, son of the well-known pioneer piano man, died Wednesday last, February 11, 1891, after an illness of short duration.

He was taken sick in November last with inflammatory rheumatism, which turned into an affection of the heart, causing death, which came to him in a quiet and peaceful manner. Although only 33 years of age he had already made a splendid record for himself and gave his father much help in the conduct of their business.

To know him was to respect him, as his polite and generous ways won him many friends.

The funeral took place Saturday, February 14, and was largely attended. Among those present were Mr. Brandeis, Mr. Emil Gabler, Mr. Chas. Wels, Mr. P. J. Gildemeester, of New York; Colonel Gray, George E. Dearborn, Geo. C. Adams, of Blasius & Sons; Edward Workman, Joe Allen and Morris Scherzer, all of the Philadelphia music trade being present.

The pall bearers were Mr. Croasdill, Mr. Nagle, Mr. Craven, Mr. Hill, Mr. Angney and Mr. Scherzer.

The interment took place at West Laurel Hill, Philadelphia.

Mr. and Mrs. Bellak, who are in poor health owing to their well advancement in years, have the kindest sympathy of all in the loss of their youngest son, who was of such material help to them.

W. S.

Checking.

W. W. WARNER, Music Dealer,
MADISON, Wis., February 9, 1891.

Editors Musical Courier, New York, N. Y.:

CAN anybody explain why it is that we nowadays have so much trouble from checking of rosewood and mahogany veneers, compared with those of the long ago? Every dealer is familiar with the "Stoddarts" and the "Gilbert" pianos which he gets from time to time, as well as the old-fashioned "Prince melodeons," with rosewood veneers, still as smooth and fair as a maiden's cheek, and we all know that we are in rare good luck if the present veneers are not checked before the piano is sold. It is my firm conviction that the difficulty lies mainly in

the exceedingly attenuated paper-like veneers which are used alike by nearly all manufacturers.

At any rate, the fact remains that there is a vast difference, and certes it is a very serious one, especially when we remember that you touch a manufacturer in a very tender spot the moment you ask him to make good a defect in the finish—interpreted, by the way, either as a rosewood or mahogany veneer or as an imitation thereof. Nobody believes to-day that we do not get as good shellac as we did before, nor can it be that piano artisans have lost any of their cunning, and who will deny that it is one of the most palpable and difficult troubles to bridge over, where a piano begins to shed its coat or plainly show that the "decay is written on the face of everything" within a twelvemonth from the time it is out of the shop?

W. W. WARNER.

A close investigation of the old pianos and organs mentioned will show that they are also checked, which is a characteristic of glued veneers that seems almost hopeless of correction. The change of climate and of temperature expand or contract the wood and in these phenomena the varnish and wood do not co-operate; that is to say, they are not affected simultaneously or in a similar manner. Something must "give way," and it is of course exposed in the varnish.

The hair line or cobweb check, which lies under the surface, it appears cannot be remedied, and shows on woods such as mahogany, walnut, ash, oak and others quicker than on darker or dark finished woods, but even on the latter it can be seen when the light is focused properly on the piano case. The finest and best finished carriages in the darkest stains or woods show the cobweb check.

The transparent varnish used to show the natural grain figured veneers has much to do with the exposure of the hair line check.—EDS. MUSICAL COURIER.

Done Brown.

A COMPLIMENTARY dinner was given last Saturday night to Mr. J. Burns Brown, a well-known piano salesman of this city, who has joined the forces of the Ivers & Pond Company, of Boston. The menu explains the object of this feast:

COMPLIMENTARY FAREWELL DINNER TO MR. J. BURNS BROWN,
On the eve of his departure from New York to join the Ivers & Pond Piano Company, Boston.

Blue Points on half shell.		
Olives.	RELISHES. Celery.	Grissini.
	SOUP. Consommé Printanier.	
	FISH. Pommes Parisiennes.	
Broiled Salmon Trout.	RELIEVE. Beef Tenderloin, Mushrooms.	
	ROMAN PUNCH. Game on Toast.	
	Salad. Lettuce.	
	DISSERT. Neapolitan Ices.	
	Fruits.	Cakes. Cheese.
Coffee.	Chianti.	Cigars.
Sauterne.		Mumm Ex. Dry.

P. BRIGNOLE, 136 Fifth-ave., New York.
February 14, 1891.

The following members of the piano trade were interested in arranging the affair, one of the most pleasant that has recently taken place in trade circles:

Samuel Hazelton.....	Hazelton Brothers
Charles E. Brockington.....	Mason & Hamlin
Wm. Barton Stone.....	R. M. Walters
W. A. Switzer.....	Albert Weber
W. Pond.....	Wm. A. Pond & Co.
Wm. Monroe.....	New England Piano Company
Albert Ascher.....	New England Piano Company
Otto Wessel.....	Wessel, Nickel & Gross
R. M. Walters.....	R. M. Walters
Geo. O. Cole.....	I. Cole & Son
Jack Haynes.....	Jas. M. Starr & Co., Newman Bros.
Geo. W. Herbert.....	Geo. W. Herbert
Joshua Gregg.....	Joshua Gregg
C. H. O. Houghton.....	C. H. O. Houghton
Lawrence Bogert.....	J. & C. Fischer
A. Dumahaut.....	A. Dumahaut
E. P. Hawkins.....	The Emerson Piano Company
John Summers.....	" " "
W. A. White.....	" " "
Hugo Kraemer.....	Summit Rubber Company

With the exception of Messrs. Wessel, Gregg, Hawkins and Summers the others in the above list attended.

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WEAVER ORGAN AND PIANO CO.,
—YORK, PA.—

Another Swindler.

CHIEF DETECTIVE GRITZMACHER to-day received a telegram from the sheriff of Warren County announcing that he had arrested one W. S. Williams, wanted here for embezzlement, and that he would bring the prisoner here to-night.

Mr. Gritzmacher informed a "Telegram" man that Williams is wanted by Wiley B. Allen, the music dealer at No. 211 First-st., for whom he had been selling organs on commission.

A reporter subsequently saw Mr. Allen, from whom he obtained the following facts respecting Williams' crime:

The embezzler is about 35 years of age and only recently came here from Plattsburgh, Neb. On the 6th inst. B. Hunaker, who had been selling organs for the Durand Company, introduced Williams to Mr. Allen, making a statement that his company was not turning out enough work to supply

the demand, adding that he and Williams desired to sell some of Mr. Allen's organs in the interior on commission.

An agreement was entered into stipulating that the instruments must be sold for cash and the proceeds, less the commission, be at once transmitted to the house here.

Soon thereafter Williams wrote Mr. Allen that a secret society in Newburgh had given him an order for an organ, which was at once forwarded.

Employing Mr. Allen's own language, he said: "Subsequently I heard that the instrument, without authority from me, had been shipped from Newburgh to Independence and sold to a man named George Skinner for \$25. Mind you, the organs I sent to Williams were worth at least \$100 each!

"The next order Williams sent me was for four instruments destined for various places, but Williams caused them to be reshipped to Corvallis,

where he sold the batch to one John Harness for \$100. To show the unadulterated rascality of the fellow, I want to tell you that after he sold the goods to Harness he turned around and disposed of one of the same organs to a drayman for \$90.

"D. Carlile, justice of the peace at Corvallis, heard of the cheap manner Williams was disposing of my goods, and wrote me to that effect. But by that time I had become alive to the fact that I was dealing with a confidence operator, and wrote Mr. Carlile to that purport.

"When I advised Harness he had bought what I considered stolen goods he replied that I could have them, providing I would refund the \$100 he paid for them. But I got the organs without resorting to such a disagreeable measure."

"Well, what about Hunaker? Didn't he have a finger in the pie?" asked the reporter.

"I can't say. He denies having had any intention to defraud me and I am willing to give him the benefit of the doubt. One thing in his favor is that he is in town and made no attempt to leave," was Mr. Allen's reply.—Portland (Ore.) "Telegram," February 12, 1891.

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Thanks to Leo Tritsch, Esq.

NEW YORK, January 13, 1891.
Mr. Leo Tritsch, 3 Chambers-st., City:

DEAR SIR—In compliance with the provisions of a resolution passed unanimously by the Piano Manufacturers' Association of New York City and Vicinity, at a meeting held this day, I give you below a copy of said resolution, viz.:

Resolved, That this association extend a vote of thanks to Mr. Leo Tritsch for the valuable, efficient and gratuitous services rendered by him to the association in connection with the publication of the reports of its meetings in the

New York daily press, and that the secretary of this association be instructed to send a copy of this resolution to said Mr. Leo Tritsch.

Respectfully yours,
N. STETSON, Secretary.

Removal.

NEW YORK, February 9, 1891.

Editors Musical Courier.

We have removed to our spacious lofts, 325 Broadway, where we shall be pleased to have you call on us.

Respectfully yours, HERMAN SONNTAG.

—The First Presbyterian Church, of Warren, has purchased from Ford & Relf, of this city, a Sohmer grand piano. This magnificent instrument is certain to give complete satisfaction. Ford & Relf are selling musical instruments throughout this region.—Jamestown "Journal."

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NOTICE.**Of Use to Dealers.**

AS the United States Post Office Department will not deliver any registered letters to Daniel F. Beatty, nor pay to him or his order any money on postal orders or postal notes on the ground that his business is a fraud, he issues the following. We give the above explanation for the benefit of piano and organ dealers, who can show to intending purchasers why Beatty sends out this notice:

Notice How to Send Money.

Always be sure you remit by check, bank draft or by express money order. Money sent by this way will be at our risk, or the money may be sent in bills by express, providing the express charges are prepaid. We will not be responsible for money forwarded by a registered letter. Several cases of this character have occurred where money has been lost by being forwarded to us by registered letter, which renders this notice necessary. Then, too frequently, long and tedious delays occur, where money is forwarded by post office money orders, through neglect of sending the advice or duplicate to our postmaster here promptly.

One case occurred where the party put the advice of duplicate post office money order in their pocket, and later we received a letter asking why the instrument had not been shipped. Of course, we could not get the money on the post office money order until the duplicate advice had arrived. Therefore, it is absolutely necessary, if you desire prompt shipment of goods and no tedious delays, always to be sure that you remit by check, bank draft or by express order or by express in bills, express prepaid. If you have no bank account, it is easy for you to step into some merchant's office, pay him the money and he will give you his check or bank draft which, if you mail to us, will come through at once without any long and tedious delay. The public's humble and obedient servant,

DANIEL F. BEATTY,
Washington, New Jersey,
United States of America.

Wood Brothers.**A Handsome Store.**

EDWARD LYONS, the decorator, has completed the improvements at Wood Brothers' music store, and there are no handsomer music rooms in the State. The ceiling is done in panels, with a pretty tint of light paper flecked with gold, and the whole tone of the room is quiet and exquisite. The wood work of the front room is in cherry and looks very rich and cheerful, and even the rooms upstairs, where instruments are stored and where many delightful musical gatherings are held, have been decorated in pleasant tints. The electric light in handsome bells is profusely used for illumination. Messrs. Wood's store has be-

come the musical headquarters for the county, not only for supplies of all the music published and for every variety of minor instruments, but also for the grandest grades of pianos and organs, the best makers in their best examples being found here. They have built up a large business by fidelity, liberality and fair dealing, and their reputation is wider than county limits in musical circles. Their store is a credit to their taste and the workmanship of Mr. Lyons, and scores of friends will wish them continued and increasing prosperity.—Pittsfield "Sun."

Missing Man.

STEPHEN W. RICHARDSON has been heard from.

He carried on a piano and organ business in Satucket block, and a short time ago disappeared, leaving debts amounting to about \$2,500 behind him. Little of this was owed to parties in this town, and their demands were satisfied by a levy on some organs and a piano which belonged to him.

Spencer Lane, who is a piano tuner working in Boston, had an office with him, and together with W. S. Brockway now controls the Estey organ agency, which was the chief make handled by Richardson.

Mr. Lane has received several letters from Richardson. In one, dated at Mobile, Ala., he said that he thought he would settle in some part of Alabama, but later, writing from New Orleans, he said that he had fallen in with a party who were going to Mexico and had concluded to accompany them; and in the last letter which has been received, the postmark of which was San Antonio, Tex., he claimed to be on his way thither.—Brockton "Gazette."

The Mehlin Grand.

A MOST successful concert was given at Norwich, Conn., on the 9th inst., by the Orpheus Club, on which occasion Mrs. Clara E. Thoms achieved a brilliant success as a pianist, using one of the new Mehlin grands. The piano called forth many expressions of praise from the local musicians, and the daily papers of Norwich supplement their criticisms of the performance by special notices of the instrument. The morning "Record" says:

No account of the entertainment would be complete without mention of the piano used by Mrs. Thoms in her accompaniments, a splendid instrument, the first one of its kind to be used in a public concert in this city. It was a Mehlin grand piano, handsomely, in fact superbly, finished externally, while its tone and action—the former being clear, sweet, vibrant and even, the latter remarkably smooth and easy and delicately responsive—were what were to be expected of such an attractive creation, and they charmed everyone. The Mehlin grand, in the opinion of artists and other judges, has already won the highest fame as being admirably adapted to perfect concert and other work.

The morning "Bulletin" adds to its notice the following:

No musician present could have failed to be interested in the piano used during the concert—a Mehlin grand, the first of that style ever heard in this city. It was a magnificent ebony instrument, of flexible action, possessing a clear, singing tone, eminently adapting it to concert work. Its delicate, pliable, elastic touch and really remarkable volume made it a delight to all listeners. The instrument was selected by Mr. Theodore R. Verrington as especially fitted to meet the demands of the Orpheus Club on this particular occasion.

That such praise is well deserved need hardly be said to those persons who have had the opportunity to hear one of the new scale Mehlin grands, while those who have known only the uprights may imagine from the success made with them, what the new grand is, and those who are not familiar with either the uprights or grand are unfortunate indeed—in that they do not know a piano which embodies many novel features, is made of all the best that can be procured, and is constructed by a man whose fame is no longer hidden under a bushel, and who now is in a position to reap the full benefit of his knowledge and experience, which for so many years have gone to the credit of others.

Pipe Organ Notes.

The St. John's Lutheran Church last evening contracted for a new pipe organ to cost \$3,000. It will be a very fine instrument. The congregation have a pride in their music.—Fort Wayne "Sentinel," February 6.

The Methodist Church Society, of Astabula, Ohio, completed arrangements last week for putting in a fine new pipe organ. It is to be built by the M. P. Moller Organ Co., of Hagerstown, Md., and will be the largest and finest in the city. It is 19 feet high, 14 feet 8 inches wide and 6 feet 8 inches deep, exclusive of pedal and keyboard. It is to be cased in black walnut with hard oil finish. The front pipes are all speaking pipes and handsome gold finish. It has two manuals, the full compass of pedal, 27 notes. There are 918 pipes and 22 stops or registers. It is to be completed some time in April. Mr. Moller also received last week an order from John Spykerman, of Holland, Mich., for a fine pipe organ, to be presented by him to the Reformed Dutch Church, at New Holland, Me.

He is also finishing up a fine two manual pipe organ for the Presbyterian Church at New York.

The orders for cabinet organs are coming in faster than they can make them with present facilities, but they contemplate an enlargement of their factory at an early day.—Hagerstown "Daily News."

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This very thing occurred recently at the residence of Mr. J. B. Arnold, in the beautiful little city previously named, and with a double bank and pedal chamber reed pipe organ built for him by Messrs. Lyon & Healy at their factory in Chicago, under the general supervision of Mr. Jarvis Peloubet. The organist of this occasion was Mr. Louis Falk, who found in the instrument scope for nearly all the effects capable of being produced in regular pipe organs of two or three times the cost.

Messrs. Lyon & Healy are entitled to be proud of the perfection attained by them in all the instruments which they have manufactured, but of none can they claim greater improvements than in these organs, which are so eminently suitable for all small halls, churches and private residences. It is very doubtful if the tone of this organ could be distinguished from that of a regular pipe organ, except from the difference in power, and this cannot certainly be a detriment in the places for which they recommend it, for Messrs. Lyon & Healy, with their customary modesty, do not claim that this organ will take the place of a pipe organ; on the contrary, they do not hesitate to advise customers to procure a good pipe organ, when they feel such a course would be more satisfactory. However, there are some few points that might be mentioned wherein this organ has even some advantages over its more pretentious confrère; these are, it costs less and stays in tune.

Messrs. Lyon & Healy furnish specifications for special organs, and their catalogue contains probably what would suit the majority of purchasers. Appended are the specifications of this particular organ, and must, it would seem, interest every student and lover of the organ, a name which this particular instrument is entitled to, as its plan and scope are so superior to the best reed organs heretofore made. It will be seen from these specifications how capable it is of a vast number of combinations, a feature of scarcely less importance than the tone itself. Messrs.

Lyon & Healy have a fine cut of this organ, and only want of space prevents our reproducing it.

Specifications of stationary reed pipe organ built for Mr. J. B. Arnold, Aurora, Ill. Stops—13 speaking; 11 mechanical; total, 24.

GREAT ORGAN.			
Trumpet.....	8 feet	Principal.....	4 feet
Open diapason.....	8 feet	Fifteenth.....	2 feet
Dulciana.....	8 feet		
SWELL ORGAN.			
Bourdon.....	16 feet	Salicional.....	8 feet
Open diapason.....	8 feet	Rohr flute.....	8 feet
Oboe.....	8 feet	Flute.....	4 feet
PEDAL ORGAN.			
Double diapason.....	16 feet	Bourdon.....	16 feet
MECHANICAL STOPS.			
Couplers.....		Swell to great.	
		Swell to pedal.	
		Great to pedal.	
Motor.			
Vox humana (on swell stops).			
COMPOSITION REVERSIBLE PEDALS.			
Full swell.		Medium great.	
Full great.		Great to pedal coupler.	
Medium swell.		Balance swell.	
Case to cover front of alcove.			
Decorations to match room.			
Bellows in cellar with motor.			

ALFRED DOLGE

AND THE

Boston "Daily Globe."

Better Than "Looking Backward."

THAT there will be a different order of things one of these days in the relation of capital and labor is clearly foreshadowed now and then by some big hearted, level headed man who takes hold of the problem in good faith, and believes that justice, as well as charity, begins at home.

Such a man is Alfred Dolge, of Dolgeville, N. Y., who has built up a flourishing town of 2,500 inhabitants from a humble industry, that of making piano sounding boards. Dolge did not pin his faith to some phantom "co-operative commonwealth" which should materialize long after he was dead, but set to work and started one on the spot in his own establishment.

Starting out with the determination that nothing should be done on the basis of charity, but everything on

strictly business principles, the founder of Dolgeville took his pencil in hand and figured out the problem on the idea that an employer virtually sells his raw material to the first workingman who begins to develop the product, he to the next one who carries it toward completion, and so on until the finished product is finally resold to the employer. On this basis the award of earnings is distributed, he claiming the "profits" which accrue to his capital and experience, as distinguished from the "earnings" or share which belongs to the individual workman.

The surplus of earnings which the workmen do not need to cover the current expenses of living are devoted to pensions against old age, life insurances premiums and cash endowments. These are so conditional that the employé has every inducement to stay with him, to do good work, and to increase the profits of the business. The other day he met 600 happy men at a banquet, and, after explaining that he meant business and not charity, he produced the following statement of the distribution of surplus earnings for the past year:

Paid to pension account.....	\$2,878.53
Life insurance premiums.....	5,450.69
Deposits for those rejected by life insurance companies.....	463.31
Endowments and cash distribution.....	6,890.17
Total.....	\$15,672.70

The face value of the life insurance policies of his help alone represents \$138,000, while an ascending scale of life pensions and cash endowments awaits those in his employ, graduated to efficiency and length of service.

Here is one example of what a man who is so disposed can do on strictly business principles. Dolge is no theorist. He is neither looking backward, sideward nor forward, but right at his own business, and as a business man he finds it vastly to his advantage to treat his employé as shareholders in it. His example is well worth pondering by those who, instead of doing something in this line here and now, are waiting for the millennium to come round.

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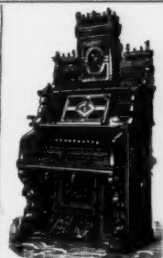
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